

JAMES R. WEBB MEMORIAL  
LIBRARY  
8955 Beverly Boulevard  
West Hollywood, CA 90048  
WALTERS GUILD FOUNDATION

# *The* **SCREEN GUILDS'** *Magazine*

## IN THIS ISSUE

Kenneth Thomson

The Dickstein Bill — Good or Bad?

Walter Connolly

Where Did He Come From?

Jean Muir

The Theatre Workshop

"See The Birdie" Department

A New Feature

Actors' Ball Photographs

March 1936

VOLUME 3 ❖ NUMBER 1

Organized Hosts — The Academy Awards Dinner



**THE ONLY  
INSTRUMENT  
WITH THE**

*Revolutionary*

**DYNAMIC  
AMPLIFIER**

"Revolutionary" is indeed a mild word to describe RCA Victor's Dynamic Amplifier, the instrument which for the first time brings to the phonograph the thrill of the orchestra itself. It *duplicates* the orchestra, providing either the soft whispered tones of the lullaby or the full *fortissimo*—reproducing the score as originally conceived by the composer, and with all the significance the conductor has read into it.



**22**  
*Tube*

**RCA VICTOR  
RADIO - PHONOGRAPH**



Into this magnificent instrument RCA Victor has built a wealth of knowledge, skill and artistry achieved over a many-year period of intensive radio and sound research. Altogether, D22 is an instrument so superior to any you have heard, with musicianship so nearly human, that no advertisement can do it justice. You are invited to the real proof of its quality—a demonstration—here.

**Hansen Music Co.**

441 No. Canon Drive

Record Shop

Phone OX 1551

# An Award Worth Winning

**I**N refusing to accept the Academy award, Dudley Nichols has won the everlasting admiration and esteem of all honest craftsmen throughout the motion picture world.

Here is his letter—as masterly and incisive a document as his adaptation of Liam O’Flaherty’s novel, “The Informer”.

121 S. Rossmore,  
March 7th, 1936,  
Hollywood,  
California.

The Academy of Motion Picture Arts and Sciences,  
1680 No. Vine Street,  
Hollywood, California.

Gentlemen:

My awareness of the honor given the screen play of “THE INFORMER” and my gratitude to those individuals who voted the award only make this letter the more difficult. But as one of the founders of the Screen Writers’ Guild—which was conceived in revolt against the Academy and born out of disappointment with the way it functioned against employed talent in any emergency—I deeply regret that I am unable to accept the award.

To accept it would be to turn my back on nearly a thousand members of the Writers’ Guild, to desert those fellow-writers who ventured everything in the long-drawn-out fight for a genuine writers’ organization, to go back on convictions honestly arrived at, and to invalidate three years’ work in the Guild, which I should like to look back upon with self-respect. My only regret now is that I did not withdraw my name from nomination and thus avoid this more embarrassing situation.

I am aware that to bestow awards for cinematic achievement is a most academic and praiseworthy function. If the Academy’s other functions were likewise academic, I should be flattered by this award. But three years ago I resigned from the Academy and, with others, devoted myself to organizing the Guild because I had become convinced that the Academy was at root political, that it could not be made to function for the purposes to which it had been dedicated, and that in any major disagreement between employed talent and the studios it would operate against the best interests of talent.

In that period my convictions have not changed. This rejection can in no wise prejudice the other “INFORMER” awards. I realize the awards were voted by a generous membership who had no thought of personal partiality or political intent. But a writer who accepts an Academy award tacitly supports the Academy, and I believe it to be the duty of every screen writer to stand with his own, and to strengthen the Guild, because there is no other representative autonomous organization for writers which aims at justice for employer and employee alike, and which is concerned solely with betterment of the writing craft.

Respectfully yours,  
(Signed) DUDLEY NICHOLS.

This says it all.

No truer words were ever penned. But they were not mere words with Dudley Nichols. With conviction, with courage, with honesty, he ACTED upon them.



# CURIA

## Office Boys

WE couldn't get an article from Sinclair Lewis for this issue on Metro-Goldwyn-Mayer's failure to produce "It Can't Happen Here". But we did get the next best thing—the following cable from Bermuda:  
PRESS SCREEN GUILD MAGAZINE HOLLYWOOD CALIF

I KNOW NOTHING ABOUT THE CENSORSHIP OF IT CANT HAPPEN HERE EXCEPT THE FACT THAT IT HAS HAPPENED STOP LIKE ALL AUTHORS I RECEIVE NO INFORMATION WHATEVER FROM THE HIGH LORDS OF THE MOVIES STOP IT SEEMS TO ME TIME FOR AUTHORS COMMA ON WHOSE WORK ALL PICTURES ARE BASED COMMA TO HAVE SOMETHING TO SAY ABOUT WHEN AND HOW AND WHY THOSE PICTURES ARE MADE INSTEAD OF BEING MERELY OFFICE BOYS.  
SINCLAIR LEWIS.

## Pagans

"WITHOUT any comment on my part," says a letter received by The Screen Writers' Guild from John N. Balderston, "I beg to draw your attention to the following remarks by the Most Reverend John J. Cantwell, Bishop of Los Angeles and San Diego, contained on page 21 of 'The Movies on Trial,' MacMillan, 1936, published within the last two weeks.

"Along with the director of the picture, the writer is the person who creates all the filth of the pictures, and it is the writer who is responsible, next to the managing executives of the studios . . . 75% of these authors are pagans. (Emphasis Bishop Cantwell's.) They are men and women who care nothing for decency, good taste or refinement. Most of them are living lives of infidelity and worse, wherein there is to be found no suggestion of respect for religion or for spiritual values . . . Our writers for the screen spend much of their time glorifying the female libertine and the public prostitute. As panderers of this sort, motion picture producers have welcomed them, and shifted the blame to the public . . ."

## Curia

TO many, the word "Curia" connotes a collection of oddities and miscellany. This column is and shall be partly that. There is another definition of the word, "The place of assembly of the tribe or Senate in early Rome", which more truly applies here. "Curia", then, in the **Screen Guilds' Magazine**, shall be "The place of assembly of the Screen Guilds."

## Playwrights Battle

IT is unfortunate that full details of the Dramatists' Guild contract have not arrived on the Coast at the time we go to press. The daily and trade paper reports have aroused among a few unfriendly and voluble sceptics the moaning chorus: "It will ruin the Theatre. No plays will be produced."

Precisely the same things were said in precisely the same mourning tones when the first Dramatists' Guild contract was presented and fought for by the playwrights. Oddly enough, plays **were produced**. Good plays made a great deal of money. The Theatre survived. Managers even admitted that it was the better for the contract.

This much information regarding the meeting at which the new contract was adopted by the Dramatists. It was accepted by an overwhelming vote. Three "nos" were registered. They came from Lawrence Langner, Brock Pemberton and one other producing manager member of the Guild.

## Trust

MAX Gordon, most successful of New York Producers latterly, was crossing the M. G. M. lot the day after the Dramatists' Guild demands were published in the papers. He was asked how he liked them and what he was going to do.

"What can you do," said Max with a shrug, "against a **trust**?"

# The SCREEN GUILDS' Magazine

Volume 3 March, 1936 Number 1

## Contents

	Page
An Award Worth Winning.....	1
Curia .....	2
Organized Hosts .....	3
See the Birdie Department—A New Feature.....	5
The Third Annual Screen Actors' Guild Ball.....	6
The Dickstein Bill—Is It Good or Bad?— By Kenneth Thomson.....	7
The Best Performance of February.....	8
The Best Screen Play of February.....	8
Where Did He Come From?—By Walter Connolly	9
Where Does Your Money Go?— By Vernon D. Wood.....	10
The Theatre Workshop—By Jean Muir.....	11
News of The Screen Writers' Guild.....	12
News of The Screen Actors' Guild.....	13
Why the Technical Advisor— By Albert R. Wetjen.....	14
Los Angeles Releases .....	16
Organized Labor in Los Angeles— By J. W. Buzzell.....	20
Screen Writers' Assignments.....	26

## Staff

### HONORARY EDITORS

Ernest Pascal Robert Montgomery

Norman Rivkin.....Editor  
Kenneth Thomson.....Managing Editor  
Donald W. Lee.....Associate Editor  
Barbara Pascal.....Art Editor  
Maurice Hanline.....Camera Editor

### MAGAZINE ADVISORY COMMITTEES of The Screen Writers' Guild

Robert N. Lee Mary C. McCall, Jr.  
Arthur Sheekman Wells Root

### of The Screen Actors' Guild

Jean Muir Murray Kinnell Ivan Simpson

### CONTRIBUTING EDITORS

Ralph Block Rupert Hughes Warren William  
Lucile Gleason Fredric March Frank Woods  
Ann Harding Dudley Nichols

Seymour L. Simons.....Advertising Manager

Published jointly by the Screen Writers' Guild of the Authors' League of America and the Screen Actors' Guild.

Copyright, 1936, by the Screen Actors' Guild and the Screen Writers' Guild of the Authors' League of America. Published Monthly at 1655 North Cherokee Avenue, Hollywood, California. Entered as third class matter at the Post Office at Los Angeles, California, under the Act of March 3, 1879. Sold by subscription only—\$2.00 a year in the U. S. A.

Oxford Press  Hollywood

The Screen Guilds' Magazine



# Organized Hosts

SECOND only in significance and importance to Mr. Dudley Nichols' refusal of the Academy award was the magnificent response by the membership of both Actors and Writers' Guilds to the telegram which the two Boards sent out asking members to stay away from the Academy Awards dinner.

The reasons for this telegram may have been obscure to a few of its recipients, but in spite of this, they reacted properly and immediately. The result was that the photographers assigned to cover the occasion had great difficulty in bringing back enough negatives of picture "names" to satisfy their editors. It was possible to photograph any number of producers, but, unfortunately for the cameramen, producers are not in great demand for the rotogravure sections.

The telegram, sent out only three days before the dinner, placed many members of both Guilds in a most embarrassing situation. The producers, after the Awards dinner was announced, found that there were practically no table reservations from actors and writers. The Guild members had decided, without any advice from their organizations, that the Academy Awards dinner was no business of theirs. It was necessary—to the producers—that writers and actors turn out en masse. It would have the effect of undermining the Guilds by showing to the public that the Academy needed but beckon and the actors and writers would follow.

The scheme adopted by the producers was simple and transparent. Each executive arranged a party—to which he invited all the prominent writers, stars and featured players under his authority. All of these "guests" were told that this was purely a social event and was quite divorced from any political aspect. Naturally, many Guild members accepted. This was quite understandable. The invitations were invariably placed upon a very personal basis. No one wishes deliberately to offend his employer.

THEN the two governing Boards of the Guilds discovered that this was a *concerted* move; that the invitations were not personal nor social but the effort of a group of "organized hosts" to pack the Awards dinner with names. The purpose was to convince the public and certain unaffected and uninformed branches of the industry that the Academy retained the position it act-

ually lost three years ago when two of the talent branches resigned in a body.

The two Boards, therefore, had no other alternative but to send out the wire, even though it put some members "on the spot" so to speak.

Immediately, and to their everlasting credit, actors and writers went to their hosts, explained the situation, and begged off their "social" obligations. Whereupon, amazing as it may seem, a veritable storm of indignation, ire and ridicule was turned upon these innocent recipients of invitations to a purely "social" affair. More than one expensively-panelled office witnessed acutely embarrassing and ungentlemanly scenes, quite usual of course in story—and actor—conferences, but most unusual to say the least in the passage of social amenities betwixt host and guest!

Nevertheless, despite harsh words and even threats, writer and actor alike, with almost no exceptions, said no, stuck to his guns and stayed away.

That the telegram should cause certain repercussions was to be expected. A few—a very few—of our members did not understand. A few others found themselves in situations from which they felt it was inexpedient to withdraw. A careful check of the published guest list reveals that about twenty members of the Screen Actors' Guild and thirteen members of the Screen Writers' Guild were present. When one realizes that every prominent writer and actor in the industry was invited, it becomes evident that this is a truly remarkable show of strength and solidarity. It is the first time that the Guilds have called upon their members for a concerted action. More than that, the telegrams were so worded they did not come as *instructions* from the Boards. The telegram merely stated the facts and "urged" the members not to attend. The results speak for themselves.

THERE is some precedent to the action taken by the two Boards, and that precedent was created by the producers themselves. At the first Actors' Guild Ball in January 1934, producers turned out in a body. Practically every important studio executive was present. It was a magnificent party and everyone enjoyed it. John Boles sang the Guild Song and two hundred stars and featured players united in the Grand March. Even producers applauded. The Guild was a new plaything for the actors and why shouldn't they

enjoy it? After all, they could always be controlled through the Academy.

On the occasion of the next Actors Guild Ball in November 1934, the story was slightly changed. During the intervening months the Guild had increased in strength, both in members and in purpose. Committees showed a disconcerting tendency to inquire into the working conditions of the industry and to do something about them. So insistent had they become that the N.R.A. Administrator, Sol A. Rosenblatt, had arrived from Washington the day of the Ball in the hope of mediating the dispute. Mr. Rosenblatt was a guest at the Ball. But the producers—that was different.

Warner Brothers at their Hollywood Theatre changed the policy of opening new pictures on Friday and staged a premiere on Wednesday night. All Warner Brothers players were instructed to attend. Some of them did. They entered from Hollywood Boulevard, were introduced and immediately left through the Wilcox Street exits and proceeded to the Biltmore. Two major executives chose that night to give large parties for other executives and even went to the extent of trying to ruin the program by persuading those artists who had agreed to appear at the Guild Ball to change their minds.

IT must not be supposed from the foregoing that the action of the Guilds in sending the telegrams indicates a feud between two social organizations. The Guilds' animosity toward the Academy is caused by the fact that it is an essentially dishonest organization. The producers, aware of the fact that there are always a few people too timid to think and act for themselves, can use it as a device to hoodwink the public into a belief that they are dealing fairly with representative talent groups.

The fight of the Guilds against the Academy is a fight between honest employees' organizations and a company union.

The Guilds honestly respect the Producers Association. Its purposes are clear and understandable. It is a union of producers as the Guilds are unions of talent. But no one can respect an organization with the high sounding title of The Academy of Motion Picture Arts and Sciences which has failed in every single function it has assumed. The sooner it is destroyed and forgotten, the better for the industry.



*Specialized Representation for*

## WRITERS

*in*

Motion Pictures — Radio — Stage — Publications

## LYONS, McCORMICK AND LYONS

CALIFORNIA BANK BLDG.  
BEVERLY HILLS, CALIF.

Larry Starbuck,  
Story Dept.

PARAMOUNT THEATRE BLDG.  
NEW YORK, N. Y.

Henrietta Malkiel, Play Dept.  
Florence Strauss, Story Dept.

## H. E. Edington - F. W. Vincent, Incorporated

agency

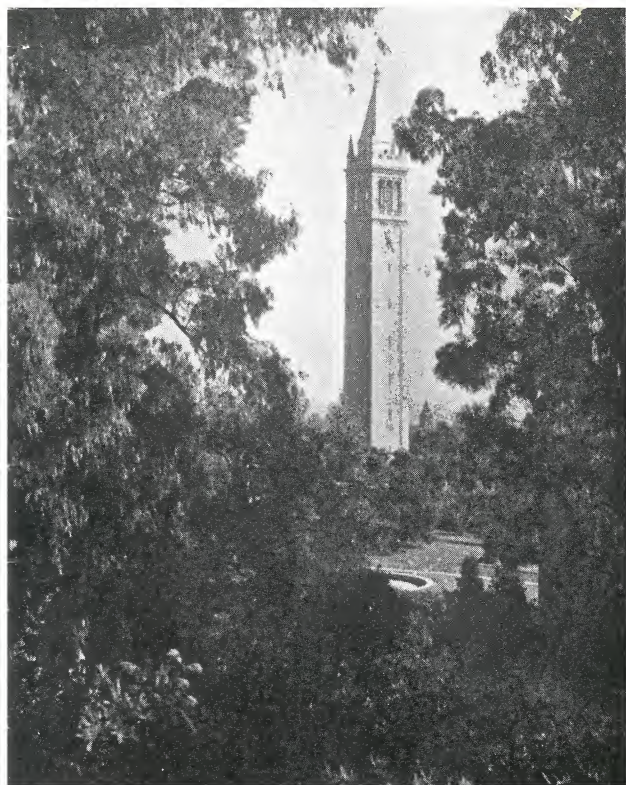
FOR ARTISTS AND DIRECTORS

EQUITABLE BUILDING OF HOLLYWOOD  
HOLLYWOOD, CALIFORNIA

Cable: Edvince, Hollywood

GLadstone 6134





"CAMPANILE"  
**HARLAN THOMPSON**  
Leica

EVERYBODY in the movies is pretty sure he could do the other fellow's job just a bit better than the other fellow. Most supervisors are writers in their own opinion. All writers are sure they could direct. Directors act, and practically every set is littered with actors writing dialogue for themselves in the next scene.

This page is dedicated to the suppressed desire of film workers to be cameramen. This desire has broken out in a rash of Leicas, Contaxes, Rolleflexes, etc. all over the industry. Leica wives are reported; poor abandoned wretches whose husbands spend their entire home life in the dark room.

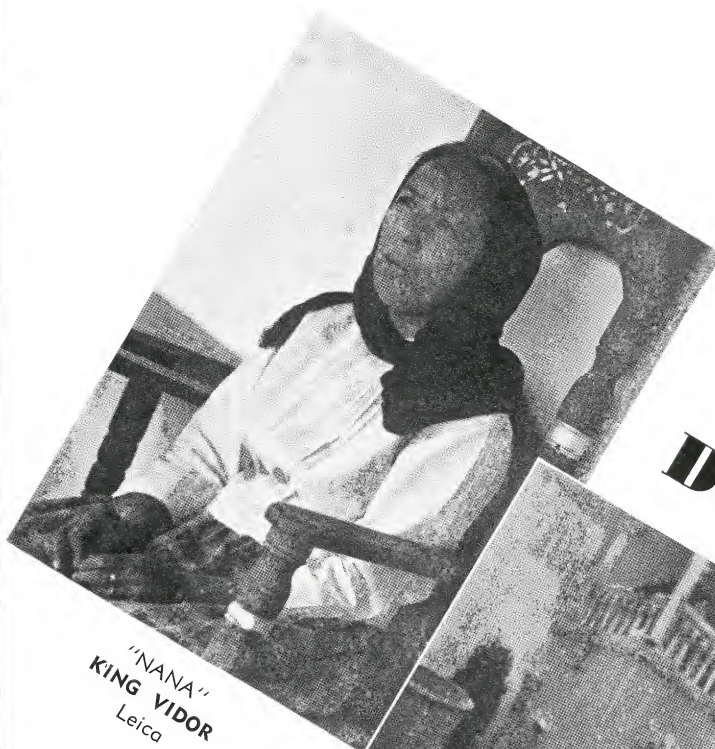
We present herewith some of the results of this industrial obsession. We will continue to present it each month as a feature of the Magazine. All workers of the industry are eligible—except cameramen. Prints should be submitted by the 25th of every month and **must** be printed on **glossy stock**, otherwise they will not reproduce well. Send them to Maurice Hanline, "See The Birdie" Editor, Pickford-Lasky Corp., United Artists Studio, Hollywood.

At the end of the year a huge dinner will be held and a life size statue of George Arliss, carved in butter, awarded for the best still of the year.



(At Right)  
"CHICAGO"  
**SAM MARX**  
Leica

(At Left)  
"PRODUCER"  
**WELLS ROOT**  
Leica

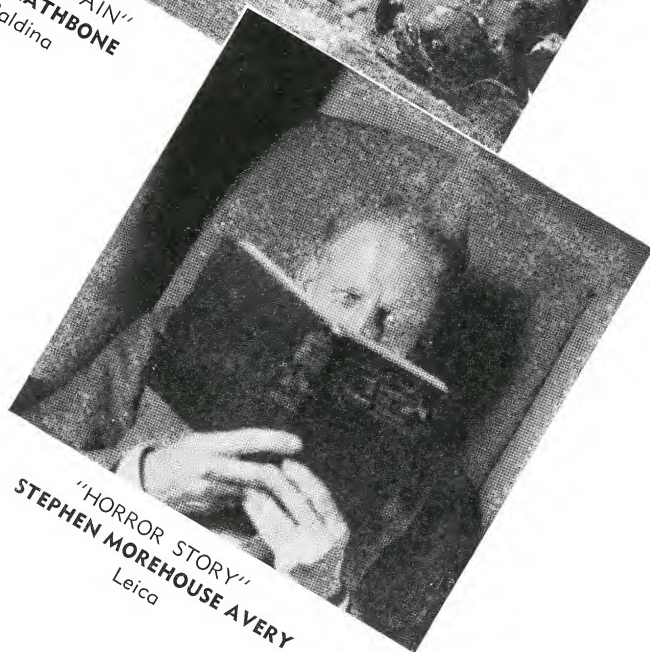


"NANA"  
**KING VIDOR**  
Leica

## See The Birdie Department



"THE FOUNTAIN"  
**BASIL RATHBONE**  
Baldina



"HORROR STORY"  
**STEPHEN MOREHOUSE AVERY**  
Leica







# The Third Annual Screen Actors' Guild Ball



Above (Top to Bottom)

Miss Cynthia Hobart and James Cagney, 1st Vice-President, Screen Actors' Guild

Mrs. Ed Marin and Chester Morris, 3rd Vice-President, Screen Actors' Guild

The Ballroom

At Left (Top to Bottom)

Miss Mayo Methot and Robert Montgomery, President, Screen Actors' Guild

Mrs. Kenneth Thomson, Laurence W. Beilenson, Counsel, and Kenneth Thomson, Secretary, Screen Actors' Guild

Mrs. Ernest Pascal, Writer Sheridan Gibney, Mrs. Rex Cole and Ernest Pascal, President, The Screen Writers' Guild

Director Rouben Mamoulian, Actress Gertrude Michael and Producer John Emerson





# The Dickstein Bill—Is It Good or Bad?

IN a box on this page we are publishing the full text of House Joint Resolution 414, better known as the Dickstein Bill. This bill in one form or another has appeared in Congress at each session during the past few years. It has been strongly endorsed by the Actors' Equity Association and bitterly opposed by representatives of the motion picture producing companies.

The Board of Directors first considered this matter in 1934, but at that time decided to take no action. The present bill, however, differs radically from the one studied by the Board at that time. The Guild has been asked by supporters of the present bill to lend its aid in making it law. We have also been requested to oppose its passage vigorously.

While there is a close affiliation between the Guild and Equity, the contract between the two organizations provides that "each party shall determine its own policy toward aliens". This provision was inserted because both parties to the contract realized that the alien actor problem of the theatre and of motion pictures was widely different.

The controversy about restricting the importation of alien actors was begun in 1928 when the British Labor Ministry refused to permit several American players to appear on the London stage. This action caused Equity to adopt certain rules regulating the appearance of English players in the American theatre. These regulations, while they have been changed from time to time, are still in effect so far as the theatre is concerned.

The supporters of the bill contend that our present immigration laws do not adequately cover the situation and that the Dickstein Bill will work more

benefits to the American actors than Equity's rules. They point out that under British regulations actors of less than "first class standing" are only issued permits whenever a reasonable claim may be made for the employment of a foreigner for a particular part, and that it is by no means uncommon to see foreign actors of less than "first class standing" playing American parts in American plays and pictures. They claim that the pro-

**By Kenneth Thomson**

*... Secretary of the Screen Actors' Guild, who asks for your opinion as to the stand the Guild should take on The Dickstein Bill—*

and Norma Shearer, to name only a few, would never have been given the opportunity to develop into stars as they probably could not have proven that they were of "distinguished merit and ability" at the time of their entry into the country. The bill's opponents point out this law might cause retaliatory laws which might affect foreign revenue on our pictures.

Under the bill the Secretary of Labor is to be the sole judge of the artistic standing of any foreign player or musician. The opponents contend that several of the gentlemen who have held that post in the past would hardly have been qualified to pass on matters of this delicacy.

In the opinion of competent observers the bill stands a better chance of passing at this session of Congress than before. We have tried to present sufficient arguments on both sides to show that the question of its passage or defeat will have a definite effect on the industry and those it employs in an acting capacity.

The Board believes that the Guild should take a definite stand in the matter. The Board is, however, only an instrument for putting into effect the wishes of its members. We urge every member to study the bill, consider its consequences, and write, not telephone, his opinion to the Board of Directors.

This is one of the most important issues ever to be considered by the membership. We must have your letters promptly if our action is to have effect.

---

## The Dickstein Bill (H. J. Res. 414)

To protect the artistic and earning opportunities in the United States of American actors and musicians, both instrumental and vocal, and orchestral conductors, and for other purposes.

Resolved by the Senate and House of Representatives of the United States of America in Congress assembled, That notwithstanding any other provision of law, no alien musician, instrumental or vocal (including an orchestral conductor), or actor, shall be admitted to the United States, whether coming for temporary stay or permanent residence, unless prior to application for admission he has obtained the consent of the Secretary of Labor to his admission, in accordance with sections 3 and 4 hereof, upon application filed and approved prior to embarkation.

Sec. 2. The provisions of this Act shall not apply to an alien musician, instrumental or vocal (including an orchestral conductor), or actor, if (1) he is of distinguished merit and ability or is a member of a musical or theatrical organization of distinguished merit and is applying for admission as such, and (2) his professional engagements (or if the exemption is claimed on account of membership in an organization the professional engagements of such organization) within the United States are of a character requiring superior talent.

Sec. 3. The Secretary of Labor may authorize the temporary admission of any alien musician, instrumental or vocal (including an orchestral conductor), or actor, if otherwise admissible, upon application made to him and upon a finding that the country of which the alien is a national has agreed to a reciprocal exchange of musicians, instrumental or vocal (including orchestral conductors), or actors, who are citizens of the United States of America with those of a similar vocation who are citizens of the country of which the alien is a national for professional engagements of a similar character in the respective countries. The total number of citizens of any one country who may enter under this section during any fiscal year shall not exceed the total number of citizens of the United States of America who may be permitted to enter that country during the same year.

Sec. 4. The Secretary of Labor may authorize the temporary admission of any alien musician, instrumental or vocal (including an orchestral conductor), or actor, if otherwise admissible, upon application made to him and upon a finding that labor of like kind unemployed is not available in the United States.

---

posed law would do much to reduce unemployment among American actors, and that they would be further benefited by many opportunities for development in their profession which in the past have gone to aliens.

The opponents of the bill claim that the law would deprive the picture industry of much badly needed talent. They contend that under this law such artists as Mary Pickford, Greta Garbo



## Best Performance of February

ONE player who has previously won an award, another who returns to the screen after a five years' absence and a supporting player this month are listed for the Best Performance of February in the poll of the members of the Screen Actors' Guild. The selections are made on the 39 pictures released as Los Angeles first runs between January 21 and February 19.

Charlie Chaplin received more ballots than any other actor for his performance of The Tramp in "Modern Times", the picture which he produced, wrote and directed for United Artists. This is Mr. Chaplin's first appearance on the screen in five years.

The Honorable Mention awards, according to the poll, go to two players in "The Petrified Forest" which Warner Bros.-First National produced. They are Humphrey Bogart, who as Duke Mantee appeared in a supporting role, and Leslie Howard, selected for second Honorable Mention for his portrayal of Alan Squier—the same role in which he appeared on the New York stage. "The Petrified Forest" as well as supplying the two acting bests, had the best writ-

ing job of the month, according to the votes of members of the Screen Writers' Guild. That poll is analyzed below.

AGAIN, as last month, there are no women in the current selections, which increases the ratio between the actor winners and the actress winners in the nine months since the establishment of this feature in The Screen Guilds Magazine. To date, because of two ties, there have been 29 winners. Twenty men and but nine women have been selected by their fellow craftsmen for the monthly honors.

Twenty players from 12 pictures received one or more ballots, and with the exception of the winners, the votes were scattered. Four players from "Ceiling Zero" and three from "The Petrified Forest" received one or more votes, while two players each from three other pictures were in the same classification.

During the past month this feature was singled out for a unique honor when it supplied the theme for the Screen Actors' Guild Third Annual Ball program.



**Charlie Chaplin**  
as The Tramp in  
"MODERN TIMES"  
Produced by Charlie Chaplin  
Released by United Artists

### HONORABLE MENTION

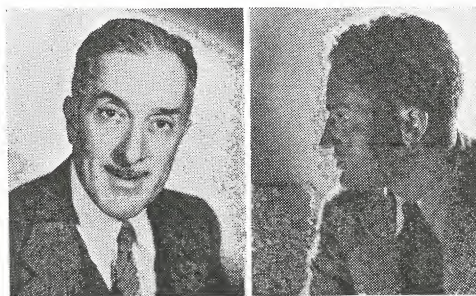
**Humphrey Bogart**  
as Duke Mantee in  
"THE PETRIFIED FOREST"  
Produced by Warner Bros.-First National

**Leslie Howard**  
as Alan Squier in  
"THE PETRIFIED FOREST"  
Produced by Warner Bros.-First National

## Best Screen Play of February

IN the most spirited competition since the establishment of an award for the Best Screen Play of the month by The Screen Writers' Guild, "The Petrified Forest" emerges victorious by a single vote. "The Ghost Goes West" is selected for first Honorable Mention and "Ceiling Zero" receives second Honorable Mention, getting three votes less than the Best Screen Play winner. "The Petrified Forest" and "Ceiling Zero" were produced by Warner Bros.-First National, while London Films made "The Ghost Goes West."

Also this month, Robert E. Sherwood is credited with half of the six definite divisions of writing work on the three productions. He wins the first Honorable Mention for his screen play of "The Ghost Goes West", and he is credited with the original story on this picture as well as the play from which "The Petrified Forest" was adapted; an achievement unique in the history of this poll. It is interesting to note, that Mr. Sherwood wrote "The Ghost Goes West" in London, produced "The Petrified Forest" as a play in New York, and the screen version of the play was written in Hollywood.



**Charles Kenyon and Delmer Daves**  
Screen Play Writers of  
"THE PETRIFIED FOREST"

From the play by Robert E. Sherwood  
Produced by Warner Bros.-First National

### HONORABLE MENTION

"THE GHOST GOES WEST"  
Original and Screen Play by  
**Robert E. Sherwood**  
Produced by London Films  
Released by United Artists

"CEILING ZERO"  
Based on the play by Frank Wead  
Screen Play by **Frank Wead**  
Produced by Warner Bros.-First National

THE LIST OF LOS ANGELES RELEASES APPEARS ON PAGE 16

WELL-KNOWN scenarists with long lists of successes to their individual credit, Charles Kenyon and Delmer Daves wrote the screen play of "The Petrified Forest". In recent months Mr. Kenyon has written the screen play in collaboration of "A Midsummer Night's Dream" and the story and screen play of "The Girl From Tenth Avenue." Mr. Daves' recent credits are the original and screen play of "Shipmates Forever", the screen play of "Stranded" and the screen play in collaboration of "Page Miss Glory."

Author of the New York stage success on which the picture is based, Frank Wead alone wrote the screen play of "Ceiling Zero" which received the third greatest number of ballots in this month's selection. Mr. Wead has received credit for writing the screen plays in collaboration of "Murder in the Fleet" and "West Point of the Air."

Seventeen of the 39 pictures released in Los Angeles during February received one or more votes in the February poll which marks the ninth month in which writers have singled out fellow craftsmen for this honor.



# Where Did He Come From?

EVERY now and again, seated in a darkened movie theatre, Mrs. Moviegoer nudges Mr. Moviegoer and says, as some new, middle-aged actor appears on the screen, "Where did he come from?" and Mr. Moviegoer says, "Shhh". Then as this newcomer, by little human traits and characteristics, develops a pen and paper character of the author into a well-rounded human being there on the screen, Mrs. Moviegoer squeezes Mr. Moviegoer's arm and says, "But, Darling, he's marvelous", and Mr. Moviegoer grunts and says "Yeh, he's all right."

Next week, in her favorite movie magazine, the lady looks for some information about her new favorite and finds that he is neither an ex-prizefighter, champion golfer, or retired business man who suddenly decided, with the aid of a kindly studio executive, to take a fling at the movies. She reads that he has been imported from a late New York stage success and has now been signed to a long-term contract in Hollywood. It sounds just as if some fortunate actor in a New York hit merely happened to attract the eye of a Hollywood casting agent, who happened to happen into that certain theatre.

There are a number of happens in that last sentence but they are only a few "happens" compared to what has happened to that character actor before he happened to appear in that particularly successful Broadway play. Perhaps, out of modesty, the actor has neglected to inform his interviewer of the number of Broadway near-hits and failures he has worried through so many winters. Perhaps it is chagrin which forbids him to recall the summer stock companies, picturesque, artistic and poverty-stricken. Only the very honest of heart will acknowledge to a few tent-shows and, maybe, one very hardup summer on a show-boat.

That, Mr. and Mrs. Guild Member, is where your character actors and actresses of today's "talking" pictures come from.

The young leading men and leading women, newcomers to the screen, frequently are developed into successful picture stars, equipped with

youth, beauty and an inherent ability to inject their own personalities gracefully into the character that an author has drawn. These quickly become favorites with the movie-public. Sometimes they last only a few years, sometimes five or ten, but rarely do they ever continue into successful character actors.

THE point that I am trying to make is that character actors and actresses have had their training through long years of stage experience. They have experimented with characteristics, little foibles, eccentricities which go to make one character different from another. An audience, sitting in front, has approved or disapproved immediately and they have corrected or accented their performances.

In picture production there is not so much time for experiment and no audience to say "Yea" or "Nay", although I do know of a few actors who look out of the corner of their eyes for some unintentional expression from the stage-hands.

I do not mean that picture production is slipshod, or that haste is its chief aim. But there is not much time for experiment on the part of an actor in rounding out a character of many dimensions. The character from the stage comes to this hasty method of production like a country doctor who carries a lot of little powders, pills and salves in his kit of experience. He knows the methods that have never failed from Maine to California and he proceeds, hastily, to put these into effect with convincing effort. This may not sound like a particularly effective prescription for

a masterpiece of character acting, but it enables actor, author and director to contribute fresh, and sometimes inspirational, ideas, which bring this character to the screen an interesting counterpart of someone you have met just around the corner.

Leading men and leading women are the embodiment of your fanciful dreams of fascinating figures of romance. Your character actors and

**By Walter Connolly**

*... In the future, picture producers are going to find their character people just where they have been finding them—in the theatre, says this famous character actor.*

actresses are Uncle Ben and Aunt Hettie, Old Charlie who kept the grocery store, the crippled old man who sells papers on the corner.

They are people who fascinated your youthful, trusting, childish imaginations; people whose faults, virtues and eccentricities consoled your middle aged contemplations; people whose comic and tragic efforts in the battle of life put a tear in the eye of your later day understanding; people you have known and loved and passed on the street day after day all your life, though you may never have spoken a word in passing. When an actor or actress, with a mutual understanding of what you have felt, puts one of these characters on the screen, and you recognize a prototype of a commonplace character in your life, you feel a kinship and a gratitude to the artist. Had his method been less clear, and his touch less deft, your old friend would not have come to life so happily there before your eyes.

WE have said that the present character players in pictures have been recruited from the stage. Now the question is raised: Where are the future character actors and actresses to come from? Among the larger picture producing companies there is a well-intended effort in the shape of the studio stock company, which occasionally produces a play for one performance. This does enable young actors to display an ability.

But one performance, or two or three of that same play, does not permit them to cultivate that ability. They must play the part long enough to get tired of it, bored with it, and finally come to understand it, so that they become a part of it or it becomes a part of them. The occasional performance of a studio stock company, worthy as that effort can be, is not sufficient. On the chance of being accused of a lack of vision, I am going to predict that in the future the picture producers are going to find their character people just

(Continued on Page 15)





# Where Does Your Money Go?

**A**RE you happy in the motion picture profession? Although many people envy you because you are earning an enormous salary in a very glamorous art, are you satisfied with your position? If you are not, what is the reason? Isn't it because, although you are earning a better livelihood than most, you still are not doing the thing you want to do. You want to enjoy yourself, to travel, pursue your hobbies, I know. You want to satisfy all your whims and desires, but you haven't quite enough money at the moment and right now you can't get away.

Happiness is a much discussed subject. It certainly is a goal which most people are striving to attain. My conception of happiness is to have the ability to do the things I want to do when I want to do them. That is my idea of retirement. Not to become inactive, but to reach that point of financial security when my income from invested capital permits me to do the things I want to do.

The element of time will take care of itself. The stickler is that thing called money. It is appalling to realize that not one person in fifty ever reaches the financial point where, to his last day, he is not driven by economic necessity to do a great many things he doesn't want to do. I am about to make a suggestion which, if you will follow, is pretty likely, at least financially, to attain happiness for you. The crux of it is that today you must make a resolution, and, equally as important you must stick to it. I do not intend to preach to you along the line of savings banks' advertisements, but I am going to present you with a little logic which, if you comprehend it, you will realize is the only way you are going to attain your end.

**B**E serious about this thing. Say to yourself, "I am an adult. I am in my right mind. I have thought this over carefully. I have reached the conclusion that my worldly desires, the things that would make me ideally happy, can be attained if I can be certain of a steady monthly income of so much for the balance of my life." Now you name the figure. Surprisingly enough I don't care what your figure is. You can make it much or little but be definite. Raise the ante if you want to. Even make it lavish, but when you have decided just what income you must have each month throughout the remainder of your life to make you happy, under no circumstances break that reso-

lution. Never spend more than that sum in any one month even if the boss does give you a raise tomorrow that you didn't expect. I am going to repeat for emphasis that the crux of this whole thing is to decide on a definite figure and stick to it—come what may.

Now to be specific, let's assume that you decide you must have an income of \$1,000.00 per month to make you happy. The date of your retirement, given a few known factors, can be forecast with almost mathematical accuracy to the month and the year. This thousand dollars a month which you must have amounts to \$12,000 a year, which is a 4% yield on \$300,000.00. Now if, as is the fortunate position of some of you, you have contracts so that to a degree your future is assured and if you will limit your monthly expenditures to the amount which you have resolved not to exceed, you can at once begin building up that \$300,000.00 fund.

At the start, that seems like a mountainous task, but be assured that start is the hardest part. Curbing your desires is difficult, but after you have done it awhile, you will not only have the constructive habit, but you will have compound interest working for you as well. Some years hence you will realize that the latter part of that program was one of the comparatively easy things you have accomplished.

**T**HERE are a lot of pitfalls which you must avoid. You must realize at this point that if you have an option taken up or you change employment at a substantial increase in salary, you must be very wary of unwittingly running up your scale of living through such apparently innocent little things as buying another car or hiring another servant or buying a boat, or building a beach place. Because, if you do, you are not now going to be able to live on a thousand dollars a month. Your habits and desires are going to be scaled to a spending, rather of \$1,500.00 a month. If you are ever going to retire happily, you are now going to require an invested capital of not \$300,000.00 but \$450,000.00, in order to give you this increased income. You see what a will-of-the-wisp this thing is.

I remember a professor of calculus who was trying to give the class a conception of "infinite time". He said if we have a frog on one side of this classroom which is to hop to the other side,

**By Vernon D. Wood**

*... A business manager who asks "Are you interested enough in happiness to do something about it?" and suggests what you might do.*

his actions limited by only one law, namely, that with each hop he must hop only half of the remaining distance, you can see there is but one answer. He will reach the other side only at some infinite time in the future, because, even if he had his nose almost up against the wall, he would still have to hop one half of the remaining distance. That is the way most people's retirement works out. They unwittingly let their scale of living creep up with their earnings so that they are almost never able to live wholly from the yield of their invested capital.

We have in Hollywood many young people who are earning \$1,000.00 a week on the standard 40-week contract. That is a 4% yield on an estate of \$1,000,000.00. The net result is, then, that many of them are living like millionaires, but of necessity are looking forward to next week's pay check. You cannot compare them with a millionaire who spends a like amount since the latter does not need to touch his capital. I don't mean to moralize particularly, but isn't this a ridiculous situation? When employment stops their income stops and they find retrenchment so painful.

Now for emphasis, I am going to get back to what I said a while ago. Take yourself aside. Decide what sum of money per month will make you happy, and then never spend more than that.

**M**UCH has been printed about what the stars do with their money. Some of them have been very provident and some of them not a bit so. But taking the average, you have the same cross-section here that you will find anywhere. I am not going to review how the stars spend or save their money, but I would like to point out some things which you should avoid.

Two of the biggest problems that a business manager is confronted with are gambling and liquor. Both take a great hold on individuals. Few, indeed are those who, when it really gets into their blood, can ever shake either. Another thing that a business manager has to contend with is a most natural desire on

*(Continued on Page 24)*



# The Theatre Workshop

IT is almost a year now since the first nebulous idea of the Theatre Workshop took form in our minds. There were four of us—George Walcott, Edgar Sinnott, George Gormly and myself. We wanted to work in the theatre and we were sure there were others who felt the same. So we went looking for a theatre where we could try out our ideas, and which we could afford with what money we pooled out of our common resources.

On Santa Monica Boulevard was the former Tingel Tangel Theatre. It had seen, in its time, a night club, with gambling rooms upstairs; revues, both clean and otherwise; and the height of its night life had come several years ago when Frederick Hollander had moved in with his Tingel Tangel Revue. We decided to take it. . . .

Two of the four started to clean up the place, and that part of the story had best be left alone. In the meantime while they were slaving at the job, the vice-president and I (we had, with great glee, become incorporated as a non-profit sharing organization and to this day I don't know why or what it means) started a search for teachers.

I am rather at a loss. It is not easy to explain an idea which has grown in one's mind for years, and now after five months of practice is changing almost every day, and will continue to change, and, I hope, progress. I always have wanted to work in a theatre which was aiming at a certain unity of purpose without everyone trying to put his fellow-player in the shade to show off himself. I have always believed in Repertory Theatre and the possibility of building a better American Theatre if the United States had such a repertory system in all its towns and cities. All four of us wanted and believed the same thing, and as we are all very young, we decided that we might as well start in now and learn about it in the only real way of learning: by experience.

We had several very definite beliefs about how training for the theatre should be handled.

Our first belief was that an actor or actress must have a thorough body

training, muscular control and grace. We arranged for Fred Cavens to teach fencing and Serge Oukrainsky, dancing. We believed the voice needed a great deal of training but we have always been afraid of Voice teachers who teach you to enunciate so clearly that no one can understand you. Egon Brecher, who was with the Civic Repertory in New York, is teaching our class. He has done some amazing things with some of those Texan and Southern Californian accents. Perc Westmore was interested and has taken a class in make-up.

OUR second belief was that an actor or actress required a cultural background as well, a knowledge of the art into which he wants to step so lightly. So we have courses in history of dramatic literature, scenic and costume design.

At the end of the first week one student came up to me and said, "I didn't know the Theatre was like this. If it's so hard I don't think I'll stay." (I think we should add a special note on our circulars to poor parents who have stage aspiring children: "We promise to kill or cure.")

We opened last October, planning to present a play at the end of three months before a small audience, giving each student an opportunity to show in public what he could do. Circumstances kept us from doing that, and some of the students were not ready to appear yet.

We had one student who arrived October first from Las Vegas, Nevada, who had never seen a play in her life but from seeing pictures wanted to be an actress. She was sour and seemed to

carry a chip on her shoulder. If you criticized her, she cried; if you praised her, she got bossy. Altogether, we were sure she could not remain for the full three months' course. But slowly she changed, until now, she is our standby, the one to whom we all turn when we want something done.

Another quiet, almost mouselike creature has become our assistant stage manager and runs

**By Jean Muir**

*... The successful young actress, in this interesting article, tells of the progress being made towards building a Theatre which pictures cannot take away.*

the stage completely on her own when we are in production. It is incidents like these two which make us feel we are on the right track.

IT doesn't matter what the work is, our students want to do it. . . . They want to do not only their share, but they are so interested in the Workshop and its progress that they take responsibilities far beyond their years on their own shoulders and carry them through without a mistake.

Our first play, "Green Grow the Lilacs", by Lynn Riggs, started rehearsals the second of January. None of us had ever produced a play before, and most of the actors had never before been on a stage. I think had we known what was ahead, we might not have gone into the undertaking so merrily. I had only directed one play before and it could not be called the type of experience which would help me with "Green Grow the Lilacs". Our leading lady had been on the stage only in high school plays and our leading man's only experience was on the radio, singing. But none of us were frightened. And the production benefited because of that.

One night I arrived at the Workshop almost completely discouraged. After four weeks of hectic rehearsals, difficulties about Theatre permits, Building Inspectors, how wide our aisles had to be, what wattage the law demanded behind exit lights, how much power our weak little dimmers could carry, all the thousand and one details of putting on a play were making me feel it scarcely was worth while. It did not seem possible to go on; finances were more and more of a problem; we couldn't keep to the budget.

And in the Workshop were 15 young people working harder than they had ever worked before, and putting into that work more enthusiasm, more will to succeed than I had ever seen in my life. Over in one corner, two girls who never had had hammers in their hands before were learning how to tack can-

(Continued on Page 22)





# Annual Meeting April 18th

## Use Of Sig Cuts Aid Guild Program

Because, according to the officers, it serves to acquaint the industry with the number and importance of members of The Screen Writers' Guild, the increasing use of the Guild Logotype is very pleasing. The logotype bears the legend "Member of The Screen Writers' Guild."

The cuts which appear in this column are available in two sizes to fit different space requirements. It is suggested that the larger or 1/2 inch size should be used in advertisements of one-half page or more, while the smaller (3/8 inch) drawing is designed for smaller advertisements.

"When you order an advertisement demand the Guild cut", an officer of the organization said recently. "Do not advertise in a publication that refuses to print the logotype. If it is not available in the print shop, call the Guild office, GLadstone 4181, and the cut will be loaned either to you or the printer. However, the publishers of the local trade press have been supplied with the insignia. But you must demand that it be inserted in your copy."



## Pascal Speaks At Lunch

Along with King Vidor and Kenneth Thomson, Ernest Pascal, President of The Screen Writers' Guild, was guest of honor at a luncheon held by the newly organized Foreign Press Society, February 26. Mr. Pascal spoke on the purposes of the organization.

## Copies Of Dramatist Pact Mailed Members

According to a letter from Luise Sillcox, Executive Secretary of the Dramatists' Guild, the new Minimum Basic Agreement, which was approved and ratified by the membership, became effective March 2, 1936. The letter states "After that date members may sign production contracts only with producing managers who sign this new Basic Agreement with the Guild."

Printed copies of the pact have been mailed to all Dramatist Guild members.

## Sufficient Time Needed

Seton I. Miller, Chief Conciliator, recently repeated his request that writers submitting credit controversies bring them to the attention of the Conciliation Commission in sufficient time to permit action being taken prior to the preview of the picture.

## Place And More Details To Be Announced Later; Revision Of Constitution Being Worked Out

The annual meeting of the membership of The Screen Writers' Guild will be held April 18, it was announced after the Board meeting, March 9. The place and other information will be relayed to the membership in the near future.

The trade press recently has printed reports and conjectures of the proposed revision of the Constitution and By-Laws and the proposed new dues system of The Screen Writers' Guild and the Authors' League of America. Undoubtedly there will be further reports, as no official announcement has been made nor will be made until all the details of the plan have been worked out.

When this is done, the full details of the proposals will be presented and explained to every member of the Guild so that they will be fully conversant with them prior to the annual meeting, and thus intelligently able to record their votes and voice their opinions. The guessing on the part of the trade press as to the nature or extent of the proposed revisions should be disregarded.

### Letter to Members

During the past week a letter was mailed to all active members of The Screen Writers' Guild, by order of the Executive Board, and signed by Ernest Pascal, President. It is as follows:

"At the next annual meeting of The Screen Writers' Guild, on or about May 2nd, a plan upon which the Board has been working for the past year will be presented to you. This plan, which we believe will meet with your whole-hearted approval, is designed to bring about a closer affiliation of all writers IN EVERY FIELD OF WRITING in order to accomplish their mutual purposes.

"In the event the plan is adopted by the membership of The Screen Writers' Guild, it will be necessary to have in readiness an instrumentality through which the plan may be carried out. This instrument has been drawn up in the form of an amended Constitution, By-Laws, and Dues plan of the Authors' League of America. It has already been approved by the Board of The Screen Writers' Guild, by the Council of the League, and by the Councils of the Dramatists' and Authors' Guilds.

"The Screen Writers' Guild is and has been since 1921 a separate California Corporation. Therefore, this new Constitution of the Authors' League will not be binding on The Screen Writers' Guild or its members (except as they may be members of

## Five New Deputies Appointed; Handle Important Details

Because it is necessary to have active workers in these important positions, five changes in deputies have been made by the Executive Board during the past month. These were made necessary in most cases by changes in studio affiliations by those acting as deputies.

Wells Root, at M.G.M., replaces E. E. Paramore, Jr., who has gone to Universal and become the deputy there in place of George Waggner. Dore Schary at Paramount, Dwight Taylor at R.K.O. and Milton Krims at Warners are the other new appointments.

### Functions Increasing

The functions of deputies are constantly increasing, though mainly these officials act as a liaison between the membership as a whole and the Executive Board. Because each deputy reports to the Guild office at least once a week, matters that should come before the Board are expedited.

Specifically, these Guild officials service controversies to be handled by the Guild's Conciliation Commission; report individual complaints, and violations of the Guild Code; handle protests against membership transfers, etc. Members are asked to report new assignments immediately to their deputies.

The following is the current list of deputies:

**Columbia**—Sidney Buchman  
**Independents**—Al Martin and Mary McCarthy  
**M.G.M.**—Wells Root  
**Paramount**—Dore Schary  
**R.K.O.**—Dwight Taylor  
**Republic**—Gordon Rigby  
**20th Century-Fox Hills**—Gladys Lehman  
**20th Century-Fox Western**—Lou Breslow  
**Universal**—E. E. Paramore, Jr.  
**Warner Bros.**—Milton Krims

## Correct Address In Guild Files Important

In several instances during the past month, the Guild was unable to locate writers to relay offers of assignments from agents and studios. This was due to the fact that the members had moved without informing the office of their new telephone number and address.

For your own benefit, it is important that information is correct in the Guild files. Such data is never given out. However, the office re-addresses several hundred letters every week to members and relays a great number of telephone messages, as a free service.

**Register Your Manuscript With**  
**THE SCREEN WRITERS' GUILD**  
**REGISTRATION BUREAU**  
**Guild Offices**  
**1655 North Cherokee Avenue**  
**FEF—50c—Guild Members**  
**1.00—Non-Guild Members**

## 8 New Members Elected By Board

Since the last listing in these columns, eight new members have been approved by the Executive Board. The Screen Writers' Guild now has 840 members on its roster.

The new members recently approved are: Samuel Hopkins Adams, Arthur Beckhard, Mortimer Braus, James R. Gilbert, Sam Hellman, Clifford Odets, Thomas Van Dyke and Nathaniel West.

## Treasurer Points Out Rule Governing Voting

With the annual meeting now scheduled for next month, the Treasurer of The Screen Writers' Guild points out the following Section 4 of Article VII of the Constitution and By-Laws dealing with meetings of the Guild:

"Sec. 4. Active members of the Guild in good standing and not in arrears of dues who are absent from the annual or any special meeting may vote by proxy in writing given to any member in good standing, and not in arrears of dues."

## OFFICERS THE SCREEN WRITERS' GUILD

of  
The Authors' League of America

Ernest Pascal .....President  
Francis Faragoh.....Vice-President  
John Grey .....Treasurer  
Robert N. Lee .....Secretary  
Elsie B. Wilkins.....Asst. Secretary  
Laurence W. Beilenson.....Attorney

the other Guilds) UNTIL AND UNLESS the plan to be proposed at the next annual meeting is duly adopted and ratified by a vote of the entire active membership of The Screen Writers' Guild."



# Actors' Ball Great Success

## 51 Become Actors' Guild Members; Now Over 5000 On Rolls

With the approval of the Board of Directors, 51 new members have been added to the Screen Actors' Guild since the last publication of this magazine. This raises the membership total to more than 5,000.

Following are the new members:

### SENIOR

Oscar Apfel	Allan Jones
Nana Bryant	Alma Lloyd
Georgia Caine	Montague Love
Phyllis Crane	Richard Ritchie

### JUNIOR

Carlos Acosta	Ross K.
Francisco Chito	MacKenzie
Alonso	Christopher
Edw. C. Boland	Maher
Frances Budd	John M. Maher
Virginia Cabell	Leo Martin
Mary Carroll	A. Montoya
Ralph E. Dailey	A. Nevares
Antonio	George M.
D'Amore	Roberts
Elmer L. Dewey	Luis Rojas
Vernon Downing	A. Roux
John A. Eberle	Cliff Smith
Lalo Encinos	Dunas Sotello
Miguel	Jose Sanz
Fernandez	Lotus Thompson
Dorothy Fisher	Hans von
A. Gamboa	Morhart
Chester Gan	M. Valenzuela
Joe Gonzalez	W. Tom Warner
Frank Ibbotson	Bill Westerfield
Pop Kenton	Lu Ree Wiese
Gilbert Toby	Fred Williams
La Duke	Roque Ybarra
Carmen La Roux	Charles S.
Paul Lopez	Youree

## Thanks Friends

In some cases it wasn't much in money, but it was a lot in sentiment—those contributions made by more than 200 extras during the past month for floral tribute on the death of Cy Tucker's wife. Cy would like to take this opportunity to express his appreciation to his many friends in the organization for their thoughtfulness.

## Board Refuses To Aid Screen Dancers' Guild

It has come to the attention of the Board of the Screen Actors' Guild that the Screen Dancers' Guild has been soliciting members of our organization for contributions in connection with a show and ball at the Ambassador. At a recent meeting, the Board declined to support the affair because it felt the Screen Dancers' Guild was an unnecessary organization.

Under the terms of the charter from Equity, the Screen Actors' Guild has full jurisdiction over actors and dancers. Since this is so, the Screen Dancers' Guild is duplicating, without authority, the work which the Screen Actors' Guild and its Junior branch does.

## Affair Great Success Both Socially And Financially; S. R. O. Sign Hung Out Hours Before Start

"It was a grand party."

That was the consensus of opinion of almost five hundred in the motion picture colony who attended the third annual dinner and ball of the Screen Actors' Guild which was held in the Biltmore Ballroom, February 22, 1936. James Cagney, Chairman of the ball committee, and Kenneth Thomson, the hard-working Guild secretary, still are taking well-deserved bows for handling the affair as a big success, both financially and socially.

Since it was held the same evening as the Santa Anita Turf Club Ball, several Guilders doubted the ball would be a success. As it happened, such a small number of film folk turned horsey that they weren't even missed, and the sale of tickets was stopped the morning of the ball because there was no more room.

### Decorations by Haines

In a room beautifully decorated by William Haines, Victor Young's Orchestra furnished music for the dancers who filled the floor, and danced until the early hours of the morning. The new tune, "The Hollywood Waltz," composed especially for the affair by Victor Young, with lyrics by Herb Magidson, and played for the first time at the ball, was an instantaneous hit.

By far the best part of a perfect evening was the entertainment, cleverly handled by Fred Keating, Dick Powell and Pat O'Brien as masters of ceremonies. The program opened with a bang when Fred Keating, Dick Powell, Douglas Fairbanks, Jr., Lyle Talbot, Fredric March, Pat O'Brien and James Cagney were introduced successively, each as the greatest M. C. in the world.

### Two-Hour Show

From ballet to tribal dancing, from opera to popular singing, and even vaudeville acts comprised the two-hour show, which was so well timed that few realized its length. Each of the following 12 world-famous entertainers, in addition to the masters of ceremonies, contributed to the success of the program: Manuel Perez, Arthur Morton, Irene Franklin, Allan Jones, Leon Errol, Milo Luka, Ted Healy and stooges, Bill Robinson, Ernest Whitman, Maria Gambarelli, Frances Langford and Clyde Hager.

Yes, it was a grand party and the Guild expresses its appreciation to Mr. Cagney, Mr. Thomson and every member of the various committees.

## Thomson Speaks To Foreign Press Society

At the February 26 meeting of the Foreign Press Society Kenneth Thomson, Secretary of the Screen Actors' Guild, was one of the guest speakers. He explained the purposes of the organization and answered questions in the open forum which followed the luncheon.

Ernest Pascal and King Vidor were the other guests.

## New Ruling Affects Pay For Fitting Time

As has been advocated by the Junior Screen Actors' Guild, a new ruling went into effect March 1, 1936, covering pay of extras for costume fittings. It gives the worker a quarter check for each two hours or fraction thereof if he is detained for a costume fitting more than an hour and a half.

The ruling is as follows: "The time for any costume fitting shall be limited to one and one-half hours from the time the extra is required to and does report. Extras who are dismissed within one and one-half hours after being called for fitting shall be paid carfare. Extras who are detained more than one and one-half hours on fitting shall be paid on the basis of one-quarter of the agreed daily wage for each two hours or fraction thereof for all time spent in excess of the first one and one-half hours."

## Members Should Avoid Union Picketed Cafes

Because such concerns are unfair to organized labor, members of the Screen Actors' Guild are ordered not to patronize any cafe, restaurant or lunch-counter being picketed by members of union labor. Observance of this procedure is the duty of every member inasmuch as organized labor has helped considerably to date and will always continue to aid in solving our own problems.

As members of organized labor, the Guild feels compelled to assist all other unions in every way possible.

## Junior Guild Elections Scheduled for April 19 At Masonic Temple

The annual election of the Junior Screen Actors' Guild will be held Sunday, April 19, 1936, at the Masonic Temple, 6840 Hollywood Boulevard. This is a change from the previously announced date of April 12, which is Easter Sunday.

Several new features will mark this election. Because of an amendment to the By-Laws, made and approved when the Senior Guild changed its By-Laws, 33, instead of the previous number of 21 directors, will be elected for 1936-37. In addition, the office of Third Vice-President has been replaced by the office of Assistant Secretary.

The nominating committee has made the following nominations:

**President—Pat Somerset**  
**1st Vice-Pres.—Bob Ellsworth.**  
**2nd Vice-Pres.—Jay Eaton**  
**Sec-Treasurer—Aubrey Blair**  
**Asst. Secretary—Nate Edwards**

Those nominated for the Board of Directors are:

Dick Allen	Sam Garrett
Louis J. Becker	Charles Graham
Jack Cheatham	Mabel Ingraham
Helene Caverly	Mike Lally
Betty Blair	Harry Mayo
Oliver A. Cross	Jack Mower
Larry Emmons	Lee Phelps
Mel Forrester	Max Pollack
Peter Gardner	Jean Valjean

Flo Wix

Alternates: **Buck Moulton** and **Bud Winters.**

### Nominating Committee

With Charles Drubin as Chairman, the Nominating Committee appointed by the Board of Directors consists of: Sam Benson, Red Burger, Bill O'Brien, Harvey Parry, Lee Powell, Bee Stephens.

There are ten Directors whose terms of office have one more year to run. They are: Red Burger, Peter Du Rey, Charles Drubin, Nate Edwards, Major Kieffer, Bill O'Brien, Harvey Parry, Lee Powell, Larry Steers and Bee Stephens.

To be eligible to vote, it is necessary to be a member in good standing for the current quarter which ends May 1, 1936. As stated in these columns last month, all nominations must be filed with the Secretary not later than March 31, 1936, with no nominations permitted from the floor. Any paid-up member may be nominated for an office by 25 members who are in good standing.

## Cafe On Fair List

Largely because members of the Screen Actors' Guild refused to patronize it, the Brewers' Cafe near Columbia has been unionized, according to a statement made at a recent Central Labor Council meeting by the business manager of the Restaurant Workers' Union.



# Why The Technical Advisor?

AS a fiction writer with a small and undoubtedly inadequate experience in the making of films, and mainly therefore as a member of the paying audiences, I would like to express a gentle amazement. Hollywood, as is generally conceded, has the money and the power, and presumably the brains, to hire the best talent available. Probably in most cases this is done. Charitably, anyway let it be supposed so. My main concern is with the technical accuracies, and since my particular field of writing is in that of the sea story, the technical accuracies of such pictures as deal with the sea.

Recently I saw some advance shots of a new sea picture featuring George Bancroft and known as "Hell Ship Morgan". And he was still going ashore wearing a peaked uniform cap. This probably means nothing to you, but some five or six years ago I was signed to dialogue a Bancroft picture called "Derelict". As written, the dialogue was satisfactory for Broadway and Fourteenth, New York City, but it was pretty bad for any nautical setting, and "Derelict" was a hairy-chested story of the deep-waters.

While on this job (I was very innocent, remember) I suggested to the producer that the script reeked with technical monstrosities and that such stills as I had seen were very, very sad; particularly those that showed Bancroft, supposedly master of a fair-sized freighter, going ashore in civilian clothes, but wearing his captain's cap. His first and second mates, even his steward, were similarly attired.

I explained very patiently that like most men in professions where a uniform is the daily requirement, on thinking of the shore, the first instinct of any officer in the merchant service was to change his clothes. In the first place, many shipping companies do not like to have their officers out pleasure-hunting, and possibly getting into a drinking bout, while wearing the company's badge. It is bad business. In the second place, no officer, outside of a new and green fourth mate, wishes to advertise his position. The same conditions exist in the army and navy and what-not, but the producer assured me that it was necessary to have Bancroft in uniform (later amended so that only the cap was worn) so the audience would know he was an officer!

This should have warned me. But still an innocent, I took the trouble to write two full pages listing the errors in the script, where things amazingly

happened that couldn't have happened. At least not at sea. The list went into the waste basket.

ABOUT this time also, MGM was shooting one of my books, "Way for a Sailor", starring John Gilbert. When I saw the stills of this I almost fainted. The opening shot as originally planned showed Gilbert (allow me to continue technical) as a quartermaster steering a ship and wearing a very natty uniform. According to the story, that ship was a freighter, and it is beyond my experience that a freighter ever dressed quartermasters in uniform. I told this to Sam Hardy and he sent a scout out to learn if I knew what I was talking about. Apparently I did not for the uniform remained.

In the same picture was an incredible scene in the climax in which Gilbert takes a lifeboat away to save the gal from a sinking vessel. If any quartermaster ever took a lifeboat away, then I'm a farmer. In such a case as described above, it is the first mate's job, never the quartermaster's. But Hollywood, like mother, knows best. Further, the lifeboat's crew were all dressed in lovely new yellow oilskins.

Now, I am willing to admit that Hollywood, having hired the best minds, must know more than I did; but once, a long time ago, I had the disagreeable job of pulling an oar in a lifeboat in the Indian Ocean, tugging through a half gale and a mountainous sea to get some fellows off a Portuguese freighter. We pulled in our singlets and pants, in spite of the wind and spume, and we pulled for the most part barefooted. The first thing you do in a boat in a dangerous sea is to get your seaboots and oilskins off, because if you should happen to be overturned or washed over the gunnel, you would go down like a stone if you were all wrapped up. And anyway, seaboots fill with water so you can't swim.

THE men in this picture wore lifebelts outside their oilskins. You don't do this if you're on the ocean. Gilbert's crew did, of course, but how they managed to get any pep into the oars is beyond me. I hasten to add that none of the above applies to the crews of shore lifeboat or coast guard men, since they usually face a different problem. My premise is correct for deep-water work.

**By Albert R. Wetjen**

*... A famous author of sea stories and a member of the Authors' League of America who laments the disregard of competent technical advice in picture production.*

The agony in "Way for a Sailor!" was attained finally when Gilbert's freighter managed to get a line to the sinking ship, and a breeches buoys was rigged, by which means passengers were saved. For many reasons all this is a technical impossibility. Breeches buoys can be used successfully only between a wrecked ship and the shore or vice versa. One end of the line must be stationary. That is, in every place in the world but at MGM, which also in the same picture had American whiskey glasses set out on a British bar.

At the time I personally pointed out all these errors and if they employed a technical director who was any good, I suppose he must have pointed them out too. Why, I should like to know, do such errors ever get by?

I have heard arguments that dramatic interest comes before anything else (did we not weep over the massacre of history in "The Crusades"? ) and anyway I am forced to agree with one producer's statement to me that "how many of the public know they're errors anyway? One in a hundred might be familiar with that particular phase of life, but ninety-nine are not, and anyway, who gives a damn!"

NATURALLY you can't answer that. But it is so easy, so far as I can see, to hit the bullseye moderately. The youngest deckboy in the merchant service knows very well (and I suspect the public knows) that captains do not steer their own ships. I won't go so far as to say that any captain of experience, or rather long standing has forgotten how to steer, but at least it's a fact that he hasn't steered for so many years, not since his quartermaster or apprentice days, that he'd have a devil of a job holding a course. Yet every once in awhile some movie crops up with the master-mariner hero taking the wheel and pulling the old packet through in a crisis. When this happens, I guess the only thing to do is to groan and take it.

I expounded the foregoing to a person well acquainted with Hollywood only recently, and I was assured that things had changed. Oh, very much



changed. That sort of business couldn't get by any more. And I believed it. Why not? My personal experiences were five or six years old. Yet the facts confute the excuses. I witness Bancroft, "Hell Ship Morgan", going ashore in his uniform cap and a nice new suit of civilian blue serge. I did not stop to discover just what sort of a ship it was, but if it was anything over a black scow or a herring or halibut fisher, and I assumed from its size it was, then the technical stuff was terrible.

What I want to know principally is why producers employ technical directors at all? And why the author of a book or story that is being filmed is presumed, *ipso facto*, not to know what in hell he's talking about?

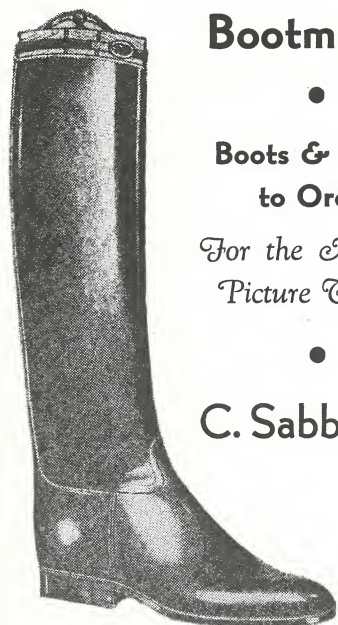
### Where Did He Come From?

(Continued from Page 9)

where they have been finding them—in the theatre.

The theatre's popularity has been somewhat impaired by the universal appeal of the pictures. Its money-bags are thin and frayed. Its appeal is not universal but selective. These are lean and hungry years, but the theatre carries on and will continue to carry on. And when its rich cousin (the movies) now and again lends a helping hand by way of a little financial backing, the rich cousin is making a very solid investment. The old theatre is full of ideas. You can't buy ideas but you can pay money to develop them.

### Hollywood Custom Bootmaker



Boots & Shoes  
to Order

For the Motion  
Picture Trade

C. Sabbatella

5912 Hollywood Blvd.

GR. 1855

## BELLOWS & COMPANY, INC.

*Importers and Dealers in Fine Wines  
Brandies, Whiskies and other Spirits*

**BUSINESS ESTABLISHED 1830**

Our many New York friends now in Southern California will be pleased to know that complete stocks of our wines, personally selected by us from the choicest vineyards of Europe—and spirits, mellow and thoroughly matured, are now available to them through

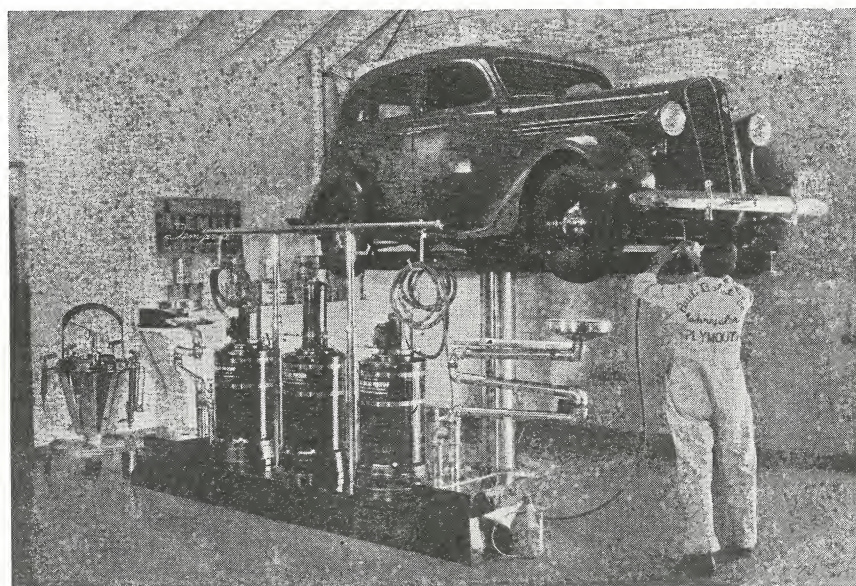
## WILDMAN & COMPANY, INC.

9041 Sunset Boulevard

Phone OX 1061

## Hollywood's Exclusive...

## CHRYSLER-PLYMOUTH DEALER



OFFERS

the finest modern Alemite equipment for lubrication. It is such equipment as this that enables us to do faster and finer work.

**PAUL BOBST CO.**

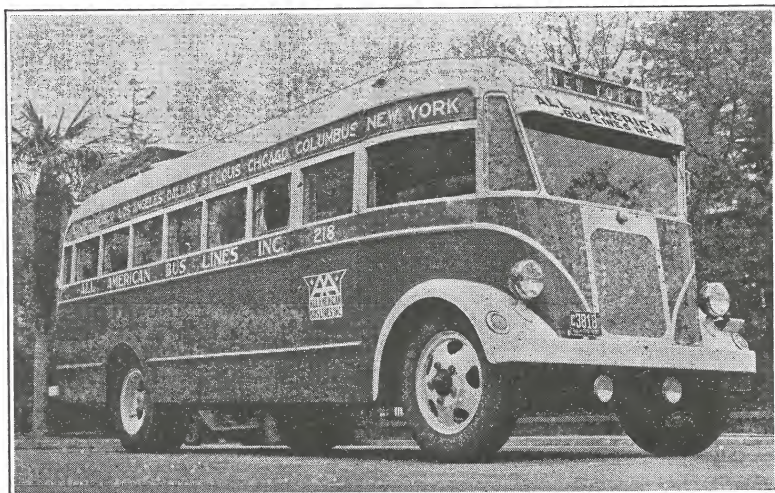
6119 HOLLYWOOD BOULEVARD

Phone GLadstone 2114



# Individuality

*... and Individuality makes All American  
America's favorite Bus Line*



**SAFE ★ SOUND  
SPACIOUS**

**Chicago \$27<sup>50</sup> New York \$40 St. Louis \$25**

**FREE MEALS**

**All American Bus Lines, Inc.**

Main Depot ... 629 So. Main Street, Los Angeles ... MU 4719 • TR 0951

**COAST TO COAST**

**"The Tops In Service ... The Lowest In Fares"**

## L. A. Releases

**January 21 - February 19**

"Anything Goes"—Paramount.  
"Broadway Hostess"—Warner Bros.  
"Case of the Missing Man, The"—Columbia.  
"Ceiling Zero"—Warner Bros.  
"Chatterbox"—R.K.O.  
"East of Java"—Universal.  
"Frontier"—Ukrainfilm.  
"Ghost Goes West, The"—London Films  
"Girl Who Came Back, The"—Chesterfield.  
"Her Master's Voice"—Paramount.  
"Invisible Ray, The"—Universal.  
"Lady Consents, The"—R.K.O.  
"Lady of Secrets"—Columbia  
"Love on a Bet"—R.K.O.  
"Maria Chapdelaine"—Novelle Societe de  
Cinematographie  
"Melody Lingers On, The"—Reliance.  
"Milky Way, The"—Paramount.  
"Modern Times"—United Artists.  
"Murder of Dr. Harrigan, The"—Warner Bros.  
"Muss 'Em Up"—R.K.O.  
"My Marriage"—20th Century-Fox.  
"Next Time We Love"—Universal.  
"Petrified Forest, The"—Warner Bros.  
"Professional Soldier"—20th Century-Fox.  
"Riff Raff"—M.G.M.  
"Ring Around the Moon"—Chesterfield.  
"Rose Marie"—M.G.M.  
"Rose of the Rancho"—Paramount.  
"Seven Keys to Baldpate"—R.K.O.  
"Show Them No Mercy"—20th Century-Fox.  
"Soak the Rich"—Paramount.  
"Stormy"—Paramount.  
"Strike Me Pink"—Samuel Goldwyn.  
"Swedenhelms"—Svensk Filmindustri.  
"Three Live Ghosts"—M.G.M.  
"Timothy's Quest"—Paramount.  
"Too Tough to Kill"—Columbia.  
"Two in the Dark"—R.K.O.  
"We're Only Human"—R.K.O.

IN THE SOUTHLAND IT'S



Singles \$3.50 Doubles \$5.00

*Six restaurants  
moderately priced*

ENTERTAINMENT

*The Rendezvous*

A Continental Night Club in the Afternoon

*The Biltmore Bowl*

The Internationally Known Supper Club

SUPERB FLOOR SHOWS  
FAMOUS FOOD

Three Cocktail Rooms  
"Where the Cosmopolites Gather"



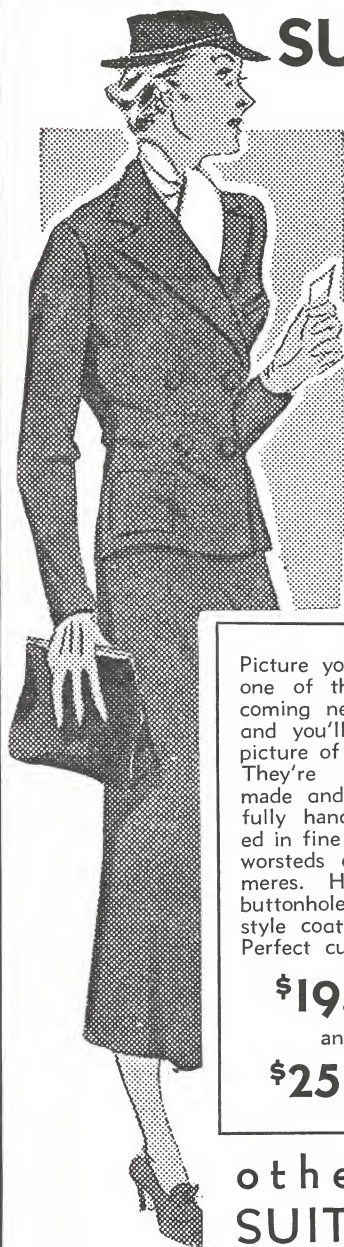
# WEIL'S *fashion*

"THE TALK OF HOLLYWOOD"

*salon*

6660 HOLLYWOOD BLVD.

## SPRING SUITS



Picture yourself in one of these becoming new suits, and you'll be the picture of fashion! They're mannish made and beautifully hand tailored in fine wools, worsteds or cashmeres. Handmade buttonholes! Men's style coat linings! Perfect cut!

\$19.95  
and  
\$25.00

other  
SUITS

**Fur Trimmed  
and Tailored  
\$16.95 to \$125.00**

### Others Join Guild Protest

**A**MONG the many repercussions from the Junior Guild's protests against the use of personnel of the U. S. Army and U. S. Navy in motion pictures, instead of the employment of regular extras, was a strong rebuke to the motion picture industry from Representative Connery of Massachusetts. At a recent luncheon given by the Variety Club in Washington, the Congressman scored the industry for its willingness to accept the gratuitous use of military personnel while unemployed actors walk the streets.

A special bulletin of the Moving Picture Department of the National Council for the Prevention of War also severely condemns this practice, saying in part: "... Why should the men and women who earn their livelihood in the film business be deprived of a legitimate source of income **AT THE EXPENSE OF THE TAXPAYER?** Why should the taxpayer's money be used to contribute to the private profit of a motion picture producer? Why should the public pay **TWICE** to see a film like **AN-NAPOLIS FAREWELL**—once in taxes, then once more at the boxoffice?

"**SUGGESTION:** Write to your Congressman. Ask him for his opinion of the practice of the Army and Navy's free granting of Government personnel and equipment to private motion picture companies."

Mr. Jo Seminaris, assistant to the Labor Secretary of The National Council for the Prevention of War, states in a letter to the Junior Guild: "... These Bulletins reach many thousands of individuals, schools, colleges, churches and organized groups in varied activities.

"If there is any way in which we can be of assistance to you in your efforts to correct this injustice, please let us know."



David H. Thompson

Agency

Hollywood 3591

### When the Box Office Forgets ...

It's no secret. The box office *does* forget ... sooner or later ... unless you happen to be a Marie Dressler ... or a Will Rogers ... Not because you're not good, but because the public is a tyrant ... and always will be.

Yes, the box office will dwindle into nothingness some day ... and knowing it, as you do, are you doing anything about it?

Do you mind my being frank?

I have known a good many actors, actresses, writers, artists. Clever people, just like you. Clever because art is in the blood of you. And yet ...

I have seen some of the cleverest suffer want ... yes, actual *want* ... when the days came that *the box office forgot* ...

Policy writing ... a name on the dotted line ... most insurance men consider that the essence of their business. After 15 years in the life insurance business, the main point to me is to see that your policy is intelligently planned ... sound from every view point. Your insurance program—if rightly planned, should be your best investment.

The box office may forget, some day, —but the insurance company ... the well planned policy ... the annuity ... will not forget. A steady income when the days of kleig lights and the shouts of "camera" and "action" are past, is your only safe bet.

I would like to see you, talk with you, plan with you the safety of your future. My business is to offer sound counsel ... and the company I represent ... the Occidental Life Insurance Company, offers extremely favorable annuity returns.

Why don't you ring me up—now? You won't be under any obligation. My number is TRinity 5587. My office is located in the Bank of America Bldg. at 7th and Spring, Los Angeles.

**CHARLES E. CLEETON, C.L.U.**



# Gordon's

Phone  
OXford 1621

*Yes,  
We Deliver*

*Fine Liquors  
&  
Excellent Wines*

*Our Stock is Always Complete  
and  
You will find our Prices Right*

**The Largest LIQUOR Store in the West**

9565 WILSHIRE  
BOULEVARD

BEVERLY  
HILLS

George Scott R.  
**FRANK and DUNLAP**

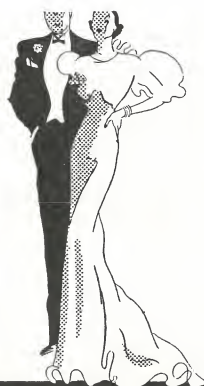
Agency

1626 Vine Street, Hollywood, Calif.  
Hillside 3188

*Hollywood* **ROOSEVELT**  
*Cine Grill*  
BREATH-TAKING IN ITS BEAUTY

NIGHTLY AT 10:30  
AND MIDNIGHT

EADIE ADAMS  
Courtesy of M. G. M.  
LES PORE  
at the piano



## Actors' Guild

MORE SCREEN ACTORS' GUILD NEWS WILL  
BE FOUND ON PAGE 13

### Robt. Montgomery, Jr. Elected Life Member

AT a special meeting of the Board, Robert Montgomery, Jr., then aged 4 days, was elected to Honorary Life Membership in the Screen Actors' Guild. Following is his letter of acceptance:

March 2, 1936.

Board of Directors,  
Screen Actors' Guild,  
Hollywood, California.

Dear Board of Directors:

May I take this opportunity of extending my gratitude to you for the honor you have bestowed upon me in electing me the first Honorary Life Member of the Guild.

Since my advent into this world at the Cedars of Lebanon Hospital, I have in my small way done a certain amount of work which may be of interest to you. I have organized the children in the nursery into the Junior Junior Guild, and we now have pickets outside of the door bearing placards, "Cedars of Lebanon nurses are unfair to union babies."

You may be interested to learn that we discovered here one child who claims to be related to a producer in the motion picture business. We took care of him!

Again my heartfelt thanks—and I will attempt during the course of my life to live up in every way to the rules and regulations of your very fine organization.

Sincerely yours,

X (His Mark)

ROBERT MONTGOMERY, JR.

President, Junior Junior Screen  
Actors' Guild.

RM,Jr.:VB.

### Charges Preferred Against E. Dahlen

AT the March 3 meeting of the Board of the Junior Screen Actors' Guild, charges were preferred against J. Edward Dahlen for conduct unbecoming a member, and he has been suspended from the organization pending a hearing of his case. In the meantime, he is not authorized to collect any dues or handle any matters in connection with the Guild.

The case will be tried in the near future and members will be informed of any decision reached.

*The Screen Guilds' Magazine*



## Officers

### Screen Actors' Guild, Inc.

Robert Montgomery ..... President  
James Cagney ..... 1st Vice-President  
Ann Harding ..... 2nd Vice-President  
Chester Morris ..... 3rd Vice-President  
Kenneth Thomson ..... Secretary  
Boris Karloff ..... Asst. Secretary  
Warren William ..... Treasurer  
Noel Madison ..... Asst. Treasurer

### Junior Screen Actors' Guild

Pat Somerset ..... President  
Bob Elsworth ..... 1st Vice-President  
Jay Eaton ..... 2nd Vice-President  
Nate Edwards ..... 3rd Vice-President  
Aubrey Blair ..... Secretary and Treasurer

## Clarify Rules On Calls Cancellation

BECAUSE the November 27, 1935, Ruling by the Industrial Welfare Commission was conflicting, a request for clarification of certain points was made during the past month. According to the original interpretation, 8 P. M., the hour that Central Casting Corporation closes was considered as a deadline for the cancellation of any call. Though this was fairer than the previous method, it still made it impossible for extras to obtain work the following day.

During the past month, the condition was adjusted somewhat, according to the following bulletin from Central Casting, which is a quotation of a communication received from Mrs. Mabel E. Kinney:

"... I wish to state that the Division of Industrial Welfare feels that when a set is not cancelled and the services of an extra are not needed, the extra must be notified by wire or telephone on the day preceeding the day of contemplated employment as follows: Not later than 7:00 P. M. on week days and not later than 11:00 A. M. on Sundays. If not so notified, the extra must be paid a full day's check."

At the same time, the question of the manner in which to cancel calls was taken up, and Mrs. Kinney ruled that if Central Casting made every effort to contact an extra prior to 7 P. M., it could send a telegram by 7 P. M. which would serve as legal notification of cancellation.

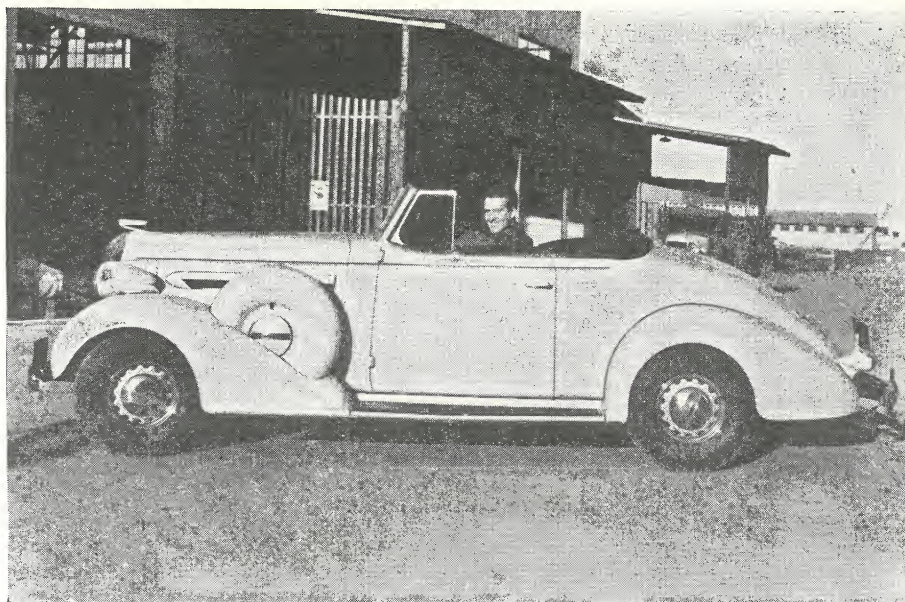
This is, we feel, an advancement toward fair play on cancelled calls, though even this will cause some hardships.

Crossed Eyes and Ocular Muscle Troubles  
Corrected

**DR. B. D. HIRSH**  
OPTOMETRIST

By appointment  
HEmpstead 9422

1654 North  
Vine Street



Dick Foran, Warner Bros. Western Star and Leading Man, with his new 1936 Model 36-66C



Sales

6157 Hollywood Boulevard

Granite 3181

Service

**Where You Get The Best Deal In Town**

PHIL HALL, Branch Manager

HOWARD AUTOMOBILE CO. OF LOS ANGELES

**HOLLYWOOD STORE**

The movie colony is more BUICK minded than ever before

## Perhaps you don't know ...

308  
California  
Bank Bldg.

Beverly  
Hills

that you have a travel bureau right here in Beverly Hills - where all your travel arrangements can be made - by an experienced world traveler? And that there is no charge for the service?

Air plane and hotel reservations - anywhere in the world. A phone call - or a visit to our office may mean time and money saved - and your trip made more enjoyable throughout.

**Beverly - Wilshire Travel Service**

Mrs. G. G. Howland

Phone CR. 8051



**Lucey's**

**Medieval Italian Restaurant**

5444 MELROSE AVE.

GR. 1695 & HO. 9791

**Dine in Grand  
Manner**





## For Spring

**JUST ARRIVED DIRECT  
FROM ENGLAND**

**The Newest Exclusive Woollens  
for SPRING and SUMMER**

*The well dressed man knows that the "indefinable something" that proclaims good tailoring can only be obtained by the use of FINE WOOLLENS.*

Your inspection is cordially invited

**Pesterre's**

Importers - Tailors

**333 N. Beverly Drive, Beverly Hills  
OXford 5622 WOodbury 61222**

Established 12 Years in Beverly Hills

## Organized Labor In Los Angeles

THE organized labor movement in Los Angeles has a history that stands unique, as well as spectacular, in the annals of the trade union movement in America.

In 1894, when Los Angeles was a very small city, a strike took place in the city's two foundries and the daily papers—the Morning Herald, the Times and the Express. This followed the general American Railroad Unions strike on the railroads which had seriously affected all the Southwest. At that time railroad connections between other parts of the country and Los Angeles were very inadequate at their best.

The strike was settled with the foundries on a compromise basis and with the newspapers in a couple of days with the exception of the Los Angeles Times. General Harrison Grey Otis, founder of the Times, according to the records available, had himself been a member of the Typographical Union. He became very bitter because of the strike on his publication and announced that from that time on his paper and all,

**By J. W. Buzzell**

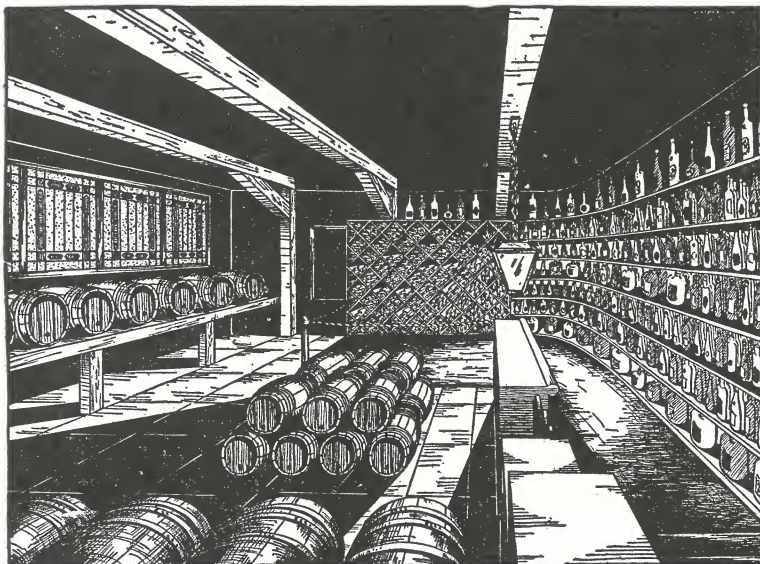
*... The Secretary of the Central Labor Council of Los Angeles gives a brief history of union growth in this city.*

whom he could influence, would forever unalterably oppose the organization of labor in this community.

The city being small and practically isolated, the banks, manufacturers and commercial interests were organized into a compact body. This was a comparatively easy matter because the Llewellyn Brothers, of the Llewellyn Iron Works, and the original Fred Baker, of the Baker Iron Works, and their families were stockholders and directors in the banks, and the newspaper whipped everyone else into line. Thus, the Merchants and Manufacturers' Association of this city came into being.

FROM its inception, this Association carried on an offensive warfare against Labor. It employed an active Secretary and Business Agent who, in order to retain his job, had to keep the fight going. The power of the M and M grew to the point where business concerns which had to depend upon banks, banking connections or local business, were crushed if they made any attempt to deal with union labor.

This condition continued until the beginning of the phenomenal growth of Los Angeles about 1910, when a general strike which lasted for 22 months took place in all the iron trades. In this struggle there was no doubt as to which



## Wines for the Tables of Filmland

THAT is what Mike Elwood is bottling down in his cellar. He is surprising many of his connoisseur-customers with the quality of California Wines. Some of the most important members of the industry are serving Mike Elwood's selections at their do-

ings. . . . Guests are pleased.

Come in to the cellar and taste the Wines!

A delicious Claret is only 70 cents a bottle; \$7.56 a dozen. California's finest Sweet Sauterne, 90 cents; \$9.72 a dozen.

*Yours for good wine,*

**Mike Elwood**

**8733 Beverly Boulevard**

**Los Angeles**

**OXford 7068**

## Health Foods!

### An EASTER SUGGESTION:

Include in your menu some of our varied assortment of

- 100% Pure Dried Fruits
- Fine Unheated Honey
- Freshly Picked Coachella Dates

Fruit and Vegetable Juices  
(Fresh Daily)

We carry a complete line of All Health Foods—Specializing in Diabetic Products

**Jones Health Food Stores**

453 Beverly Dr.  
CR. 4013

322 So. Hill St.  
MU. 9462

**DELIVERY—WE PACK-SHIP ANYWHERE**



side won. The employers brought men here from all over the country. The unions fought valiantly but when they had spent all their money supporting members, the strike had to be declared off. What looked like a complete defeat proved in the end to have been a victory. It was through the Metal Trades strike that most of the unions gained energy and consequent growth.

This strike established the eight-hour day in Los Angeles and broke the system which forced everyone in the iron industry, and in other trades, to register and get a permit from the M and M before they could go to work.

Following the general slump in business that prevailed until late 1914, munitions contracts forced eastern manufacturers to expand westward with the result that Los Angeles then began to be a manufacturing center. Labor took advantage of the situation and unions grew, in spite of the M and M. Hundreds of new employers who were not interested in the traditional warfare between the M. and M. Association and union labor came to Los Angeles. Many of these had operated in friendly relations with union labor in the East, and continued to do so after coming here.

Unions in the basic trades, building, metal and printing, as well as others outside, began to achieve their rightful strength and importance. But about this time, an "infant" industry, the "movies", started its amazing growth in Los Angeles. It was difficult to organize the so-called "professional" people, actors, artists and others.

THE musicians were the exception; the men and women engaged in that profession, having been organized in the A. F. of L. over the United States for many years, knew the value of trade union organization. Local No. 47 grew in membership and power until 90% of all the professional music played in this city was rendered by members of that organization.

The main difficulty in organizing other professionals, was the tradition that each was an individual, not one

(Continued on Page 25)

"a unique shop"

**Cabin Crafts Guild**  
*Bedspreads and Fancy Linens*

•

a specialty shop of the arts  
of the Southern Mountaineers

**9757 Wilshire Blvd.**  
**Beverly Hills**



**SPECIALIZING**  
in Eye Examination  
and the making  
of fine Glasses.

•

Complete Service in Hollywood  
For Guild Members

**Marshutz**  
*Optometrists since 1887*  
6519 HOLLYWOOD BLVD. near Wilcox  
418 W. 6th St. opp. Pershing Sq.

For appointment & parking  Phone MI. 6095 or HE. 4422

18 87

Charcoal Broiled New York Cut	.	.	1.25
Brass Rail Special Top Sirloin	.	.	.90
Manhattan Club Steak	.	.	.65

Our Steaks are cut from the *Choicest Eastern U. S. Gov't Graded Meats*

TRY OUR FAMOUS KOSHER STYLE CORNED BEEF ON RUSSIAN RYE BREAD

Complete Delicatessen Dep't Specializing in the Finest Kosher  
Style Meats Obtainable in the Local and Chicago Markets.

### HOLLYWOOD BRASS RAIL CAFE

on the Boulevard - Just West of Vine

"Known from Movieland to London Strand"

WILSON ATKINS

CHARLIE MACDONALD

ABE ROTH

**COLLIER · WEBER · TODD · INC.**  
Managers

Writers

Directors

Actors

OX 3101





## The Theatre Workshop

(Continued from Page 11)

vas onto frames; standing on a ladder, our leading man was painting the ceiling (have you ever painted a ceiling?). In another corner, Rita Glover, our scenic designer and Vice-President, was putting the last touches on a finished flat. Fifteen people working and loving every minute of it. . . .

Somehow, I have always thought that the scenery when it finally got up and the play opened, had absorbed some of the spirit of those people. Even the back-drops seemed to speak for our sincerity. I felt rather ashamed of my own discouragement.

It was on that evening that Rita came over to me and asked why we had not thought of putting on "Ben Hur" while we were at it. All we needed, she went on, to make our sets a little easier to do would be a treadmill and four or five horses.

But we did it. It was not great. I doubt if it even was good. But it was sincere and very honest, with, I hope, a little promise for something better in the future.

WE still want, and still believe in a repertory. But circumstances, again, will keep us from that for some time. We cannot carry "Green Grow the Lilacs" in a repertory, because there are five sets and no place in our little old building to store such a large amount of scenery. Also, we are not rich enough to purchase new scenery for each production. We have to double up and repaint the same sets for each new play. I guess that makes us almost a stock company. We hate the idea of working so hard on something and then having it disappear completely. As soon as we can, we want to do what we set out to do: repertory.

Just as we are building new talent among actors, we want, as we grow stronger, to give American writers a chance to see their plays in a repertory which consists mostly of American plays. We want an American Theatre, and if we can build a company of actors which a playwright knows will give his play a consistent and honest performance, we believe that plays will



## CRAWFORD'S

Beverly Hills Oldest Radio..Music Store

HEADQUARTERS FOR

*Capehart*

THE EXCLUSIVE  
CAPEHART DEALER  
WEST OF LOS ANGELES

9416 Santa Monica Blvd.

CRestview 4124



## DOG and CAT HOSPITAL

**Dr. E. Breitung**

239 N. Cannon Dr.  
Beverly Hills—CR. 9480

6812 Santa Monica Blvd.  
HO. 9014



be written for us. . . . After all, the greatest playwrights the world has ever known have come out of such acting groups. If we can establish this acting group, I know the plays will come.

Our student plans have progressed until now our plays are cast from our Acting Company and our Acting Company grows out of our student group. . . . It is impossible, therefore, for any person joining the Workshop to appear in a play for three months at least, and then he (or she) will only play small parts at first, then larger ones as time goes on, and his experience grows. This has many advantages, but most important, it immediately keeps away all those who may be in Hollywood for the sole purpose of showing themselves to picture executives.

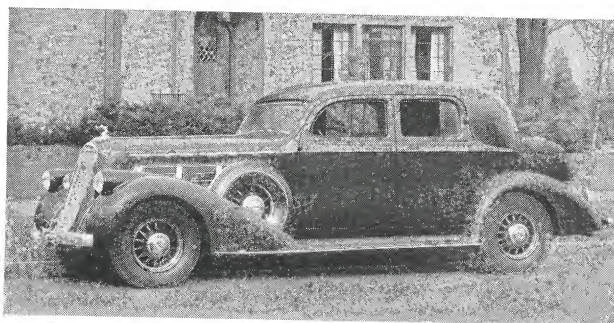
IT is not that we don't want people to have picture careers; it is merely that we don't want boys and girls using the Workshop as a jumping-off place. We are trying to build a unit, a Repertory Theatre, and to do that we must have a steady company working with us all the time. Sooner or later we hope to pay our actors, so then they can join Equity and get out of the Little Theatre classification which we abhor. This is more than a hobby with all of us.

It is the beginning of the realization of lifelong ambitions, and those who are with us now feel that they too have found a place where they can go on working and studying among a group of people who are working and studying towards the same end: a new medium of expression in the Theatre. Pictures can do so much better what the Theatre has been attempting for the past century. Unless some workers get together and try to find a way of presenting the Theatre which pictures cannot take away from it, the Stage will become the dilettante's plaything to indulge in when he has the money and time.

There is a great future for real, hard workers in the Theatre, and I feel that we are making the first step towards finding that future. It will take years and years with no stardom waiting at the end, and no promise of being hailed as great directors, producers or scenic designers. Our work is to build the *play* which we are presenting and not ourselves in that play.

**At Your Service** { Furniture - Antiques - Draperies - Reproductions - Bric-a-Brac - Refinishing Upholstering - Repairing  
Phone OX. 9816  
**WILSHIRE INTERIOR STUDIO**  
Rear 9683 Wilshire Blvd. Beverly Hills

## PIERCE-ARROW



*The Club Sedan, Salon Twelve or De Luxe Eight*

Since the dawn of automotive history, Pierce-Arrow alone has maintained a single standard of quality—America's Finest Motor Car. This recognized, year-by-year perfection is Pierce-Arrow's answer to discriminating people who demand a car—far safer to ride in—far easier to control. To those who insist on the best we offer a demonstration of this fine car.

### PIERCE-ARROW SALES AND SERVICE

9628 WILSHIRE BOULEVARD  
Three blocks west of the Beverly-Wilshire Hotel  
CRESTVIEW 12197 - WOODBURY 61001

## Mrs. WEISS' HUNGARIAN CSÁRDA

FINE WINES  
AND LIQUORS

● GYPSY MUSIC 3 Times Weekly

*Czimbalom*

TUESDAY - THURSDAY - SATURDAY

PAPRIKAS CHICKEN AND CHEESE BLINTZES

309 NORTH RODEO DRIVE  
1 Block North of Beverly-Wilshire Hotel

BEVERLY HILLS  
CRESTVIEW 11611



## OLSON and JOHNSON

*Physical Culture*

Swedish Massage - Colonics - Cabinets  
Therapeutics

6029 Hollywood Blvd.

GLADSTONE 4941

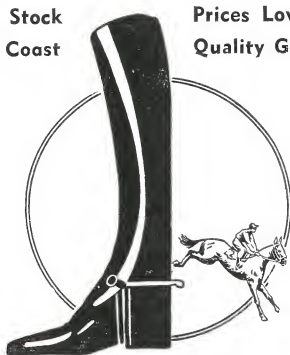
Free Parking in Rear—Private Driveway . . . Service at Your Home



## RIDING BOOTS & APPAREL

Largest Stock  
On the Coast

Prices Low for  
Quality Goods



Importers

English Riding  
& Field Boots

Breeches & Jodhpurs

Coats, Vests, Shirts

Western Boots

Hiking Outfit

English & Western  
Saddles & Bridles  
Polo Equipment  
Crops, Spurs, etc.

Fine Leather Coats  
in stock and made  
to order

## MAYFAIR RIDING & SPORTS SHOP

9478 Wilshire Blvd. 753 So. Los Angeles St.  
Oxford 0526 TUCKER 3022  
Open Evenings - Free Park Next Door

## Where Does Your Your Money Go?

(Continued from Page 10)

the part of large earners to go in for expensive recreations, such as boats, polo ponies, beach and mountain places, airplanes, social clubs that they don't use, etc.

Right in this same classification I must include the constantly recurring desire of the large earner to engage in various business enterprises. Usually these are businesses he knows nothing about, running all the way from mining to oil refining, to stocking manufacture, to inventions. If you are not a specialist, if you are not well versed in these various lines of endeavor, you have no business in them. In most lines even the well-informed have a hard time making a success. Stick to the thing you know, and realize that you are earning money fast enough so that you will have succeeded in a big way if you just save and conservatively invest part of it.

We hear much lamenting about the burden of relatives, but I have found that in the majority of cases, the costs of their support are relatively insignificant in the scheme of things. The one who laments loudest about such a burden is usually the one who is trying to ease his own conscience through magnifying an inconsequential item.

We hear a lot about the burden of taxation, but if you will carefully examine your expense list and see what portion of it is represented by taxes, you will find it isn't so big. England's taxes are much higher than ours, and they are doing all right.

ONE of the needless large expenses of a big earner is excessive income tax payments brought about by lax methods and slovenly bookkeeping. Insist that whoever is handling your money open a checking account, deposit every dollar you receive into it, and spend every dollar through the medium of checks and be careful about it. Explain fully on your check stubs for what the expenditures are. Then, when your tax return is prepared, you will overlook nothing and if you are entitled to a deduction you will be able to prove it. The Government, being in need of large revenues, is becoming increasingly insistent that you prove your

Distinctive  
Decorations

**Kohl Smith**  
INTERIORS

410 North Rodeo Drive  
Beverly Hills  
OXford 4314



## GREASE PAINT REMOVER

A Special Formula developed for quick and complete removal of grease paint. Also, easily removes spirit gum. Antiseptic, pure and harmless. Leaves skin soft and smooth. An exclusive product by Rubini of Hollywood.

Inexpensive, too!  
Large, pound-size jar  
**\$1.00**

Phone or call at the salon

**RUBINI OF HOLLYWOOD**

Gladstone 3631  
1483 N. VINE ST. • HOLLYWOOD, CALIF.

**Akins & Co.**

Purveyors of fine

WINES And SPIRITS



Dependable Delivery  
Service

Charge Accounts

9428 Santa Monica Blvd.

Beverly Hills

CR. 11388



*Eighteenth Century Georgian  
Fireplace and Fittings.*

THE COLONIAL SHOPS have been specializing for years in distinctive Fireplace Fixtures and gladly cooperate with your decorator or architect in the proper selection of these fittings.

LARGEST SELECTION OF FIRESIDE  
FIXTURES IN THE WEST!

**Colonial Shops**

Distinctive Fireplace Fixtures

3350 W. First St. (at Commonwealth)  
FEderal 8852



# Kensington



DORCHESTER DOUBLE SERVING DISH. Use as illustrated, or each unit makes a distinctive individual server. Kensington metal cannot tarnish, nor stain. \$8.50.

## H. L. GEARY

ART, GIFT AND HOME WARES

345-347 N. BEVERLY DR.

BEVERLY HILLS

## WAMPAS PORTABLE AUTOMATIC COMBINATION

8 METAL TUBES

Push-Pull Amplification

For all-around quality  
in a class apart

### KELLY & MUSIC

JOHN KELLY, JR.  
THE NATION'S BEST IN RADIO

6367 Hollywood Blvd.  
GLadstone 6302

1043 Westwood Blvd.  
W.L.A. 34034

deductions. That can be done only by cancelled checks and receipted bills.

Look yourself over again and realize that if you are making \$1,000.00 a week, you are making more money than the majority of business houses on Hollywood Boulevard, on Beverly Drive, or any other place you want to mention. You owe it to yourself to dignify that princely income with an adequate set of records, so you can see where you are heading.

Let's call financial independence an unseen far away place like, for instance, the port of Yokohama, and let's assume that you are in San Francisco. You are the Captain of your ship and you propose to reach Yokohama. Do you think you have a chance in a thousand of reaching that port without a sextant, without a compass, without charts, and without the need of taking observations every few hours? You know very well you wouldn't, and you had better be equally sure that you won't reach independence, either, unless you know your costs, lay out your course, and stick to it until you get there. Are you going to do something about it?

## Organized Labor In L. A.

(Continued from Page 21)

of a group with common problems. Professional people had been taught that they should work for the sake of art instead of concerning themselves with salaries and working conditions. This same tradition created the belief that there was no relationship between the artist-professional and the worker in another trade. However, recently these employed workers in the arts have come to realize that without organization, the individual is helpless, and that a mutual organization for protection and improvement of working conditions is a necessity. Today several thousand workers of this type are numbered in the 65,000 members of the American Federation of Labor in Los Angeles.

The Central Labor Council is the coordinating body for all the unions in Los Angeles affiliated with the American Federation of Labor. It is here that representatives of each group meet once a week to discuss problems which affect all workers. The Council welcomes the addition of representatives of the Screen Actors' Guild Senior and Junior branches to its membership.

*Palm*  
English  
**TAILOR**

Phone TUCKER 2592

514 Park Central Bldg.  
412 West 6th St.  
Los Angeles

## PERSONALITIES

### Disinterested Deckhand

In 1921 searchlights in the skies over Hollywood meant only that tired extras were spared "Klieg Eyes" between takes. Melrose Avenue and Vine Street were charming lanes bordered by giant trees. Stars lived in bungalow courts, paid \$125 a month rent. Typical objects of interest were Theda Bara, Charles Ray's "Mayflower" set, Tom Mix's big white car, the frequent chases of Keystone Kops in Westlake Park.

For a day or so there wandered through this maze of Mission architecture, date palm trees, and oil derricks a young material-seeking writer from the east whose finger nails still retained some of the oil and grease he had helped remove from the decks of the Standard Oil Tanker *Caddo* after it docked at San Pedro from Bayonne, N. J. Seeing little of interest, nothing to hold him, he signed on for the return cruise, did not see Hollywood again until eight years later when he stepped from the Broadway production of "Possession" to M-G-M's "So This Is College" and scored the hit that zoomed Robert Montgomery to stardom within eleven months.

In the five intervening years, his engaging personality has flavored dozens of productions, and his acting has ranged



ROBERT MONTGOMERY

*Theda. Bara and Mission architecture held no lure.*

from the debonair, effortless society man of "Strangers May Kiss" to the cowardly convict of "The Big House."

### Sagacious Star

Living a simple, comfortable life, Robert Montgomery long ago decided to take steps so that he could always live as he likes. Seeking the safest, most ironclad type of investment, he naturally found Annuities. Considering the oldest, most dependable companies writing Annuities, he, like many another, chose New York Life. Surveying the field for the most expert, the best-versed counsellor on this form of investment, of course he selected Benjamin Leven.

Leven, vice-president-at-large of New York Life's sales force, has negotiated the purchase of millions of dollars worth of Annuities, endowment insurance by Hollywood's stars, directors, writers, executives. He can easily show you that Annuities are neither mysterious nor beyond your financial reach. His phone number is HEMPstead 3862. Why not dial now?



## Italian Products

### IMPORTED AND DOMESTIC WINES

We Cater

Exclusively to Italian Dinners,  
Spaghetti, Raviolis and  
Other Table Delicacies

### IMPORTED AND DOMESTIC GROCERIES

### ITALIAN OLIVE OIL AND CHEESE

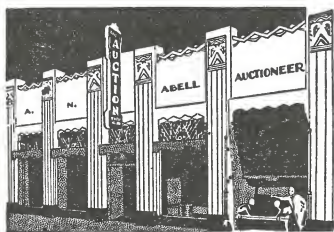
A Specialty

Imported French Earthenware . . all sizes

### FREE DELIVERY

414 No. Beverly Dr.  
Beverly Hills  
P. Porcasi  
H. Martino OXford 1326

Cash Paid for Your High Grade  
Furniture, Pianos, etc.



## A. N. ABELL Auctioneer

Auction Every Thursday

1911 WEST ADAMS  
LOS ANGELES, CALIF.

Parkway 4151—Evenings OR. 9663

## We Pay Cash!



For . . .

OLD GOLD  
SILVER  
PLATINUM  
and  
DIAMONDS



## MACY JEWELRY CO.

6617 Hollywood Blvd.

HI. 9890

Thomas O'Donnell

Robert O'Donnell

*O'Donnell's*

*Sunset Mortuary, Ltd.*

8814 Sunset Blvd., at Holloway Drive  
West Hollywood, Calif.

Phone: OXford 5509 Res. HEmpstead 5164

## Screen Writers Assignments

### KEY

- O.—Original Story.
- A.—Adaptation.
- C.—Continuity.
- D.—Dialogue.
- L.—Lyrics.
- M.—Music.
- \*—In Collaboration.

Adamson, Ewart—Chesterfield

"Below the Deadline" O, A, C, D.

R.K.O.—"Headliner" O, A, C, D.

"Radio Flash" O, A, C, D.

Avery, Stephen Morehouse—M.G.M.

"The Gorgeous Hussy" A\*, C\*, D\*

Breslow, Lou—20th Century-Fox

"Thank You, Jeeves" A\*, C\*, D\*

Buchman, Harold—Columbia

"Night Wire" A\*, C\*, D\*

Buckley, Harold—Warner Bros.

"Carruthers Case" O, C, D.

Carstairs, John Paddy—British & Dominions

"Two's Company" A\*, C\*, D\*

Chanslor, Roy—Warner Bros.

"Way for a Pirate" A, C, D.

Clark, Harry—M.G.M.

"Night in Glengyle" C, D.

Cummings, Hugh—Warner Bros.

"Earthworm Tractors" A\*, C\*, D\*

Darling, Scott—Republic

"Fair Grounds" O, A.

Daves, Delmer—Warner Bros.

"The Sea Hawk" A, C, D.

Dillon, Robert—Universal

"The Light Within" O\*

Dix, Marion—Producers Distributing Corp.

"Let's Tell the World" D.

Elkins, Saul—20th Century-Fox

"Mercy Killer" O\*, A\*, C\*, D\*

Felton, Earl—Warner Bros.

"Gild Edged Blondes" O, A.

"Way for a Pirate" O.

Gibney, Sheridan—Warner Bros.

"The Gentleman From Kimberley" O, A, C, D.

Goodrich, Frances—M.G.M.

"A Lady Comes To Town" A\*, C\*, D\*

Greene, Eve—Paramount

"The Duchess" A\*, C\*, D\*

Grey, John—R.K.O.

Ed Kennedy Comedy O, A, C, D.

Gruen, James—Paramount

"Double Identity" A\*

Hackett, Albert—M.G.M.

"A Lady Comes to Town" A\*, C\*, D\*

Hanemann, H. W.—M.G.M.

"Suicide Club" A\*, C\*, D\*

Harolde, Ann—Columbia

"Five Seconds to Live" O\*, A\*

Hartman, Don—Paramount

"Princess Comes Across" C\*, D\*

Heifitz, L. E.—Darmour Studio

"Shadows of the Orient" O.

Hellar, Leonard G.—Beaumont Pictures

"Hell's Hacienda" A, C, D.

Hoffman, Joseph—20th Century-Fox

"Thank You, Jeeves" A\*, C\*, D\*

Hume, Cyril—M.G.M.

"Tarzan" C, D.

Jay, Griffin—Columbia

"Five Seconds to Live" O\*, A\*

Johnson, Robert Lee—Republic

"Sitting on the Moon" A\*, C\*, D\*

Lavery, Emmet—M.G.M.

"Parnell" A, C, D.

Lipscomb, W. P.—United Artists

"Hurricane" A, C, D.

Loeb, Lee—Columbia

"Night Wire" A\*, C\*, D\*

McCoy, Horace—Walter Wanger

"Spendthrift" A\*, C\*, D\*

Macaulay, Richard—Warner Bros.

"Varsity Show" A, C, D.

Markey, Gene—20th Century-Fox

"Confessions of a Servant Girl" C\*, D\*

Mintz, Sam—R.K.O.

"Daddy and I" A, C, D.

Moffitt, Jeff—Hal Roach

"Arbor Day" O\*, A\*, D\*, L\*.

Morgan, Ainsworth—M.G.M.

"Gorgeous Hussy" A, C, D.

"Tossplot" A, C, D.

Niblo, Fred, Jr.—Columbia

"It Only Happens Once" A\*, C\*, D\*.

Nichols, Dudley—R.K.O.

"Life of Jim Fisk" O, A, C, D.

O'Connor, Frank—Paramount

"Houdini the Great" O\*, A\*, C\*, D\*.

"The Texas Ranger" O\*, A\*.

Orr, Gertrude—Republic

"The Harvester" C\*, D\*.

Paramore, E. E., Jr.—Universal

"It's a Small World" C, D.

Raphaelson, Samson—M.G.M.

"Johann Strauss" A, C, D.

Rathmell, John—Republic

"Vigilante" C, D.

Reed, Tom—Warner Bros.

"Changeling" A, C, D.

Reyher, Ferdinand—R.K.O.

"The Man Who Found Himself" O, A.

"Parole for Sale" O, A.

Rivkin, Allen—20th Century-Fox

"Half Angel" C\*, D\*.

"Turmoil" D\*

Robinson, Casey—Warner Bros.

"Sweet Aloes" A, C, D.

Rogers, Sherman—Republic

"Sitting on the Moon" O, A, C, D.

Root, Wells—M.G.M.

"Kill or Cure" O, A, C, D.

Schubert, Bernard—Republic

"Army Girl" A, C, D.

Simmons, Michael L.—Paramount

"Good for Nothing" A, C, D.

Townley, Jack—R.K.O.

Untitled Wheeler & Woolsey Story O\*, C\*, D\*

"The Last Outlaw" O\*, C\*, D\*.

Trumbo, Dalton—Warner Bros.

"Love Begins at Twenty" A, C, D.

Tugend, Harry—20th Century-Fox

"The French Doll" A\*, C\*, D\*.

"Lightning Strikes Twice" D\*.



## Zanzibar Cafe & Cocktail Lounge

featuring

FINE FOODS AND NEW DRINKS

1652 N. CHEROKEE

Off Hollywood Blvd. In Hollywood

Larry Harrigan, Mgr.

### DOG & CAT HOSPITAL

## DR. H. B. F. JERVIS

Homeopathic Veterinarian

4425 Lankershim Blvd.

North Hollywood Tel. No. HOLLY 2495



**To the Desert?**

TRY THE

**Finest of Summer Drinks**

**PIMM'S No. 1 CUP**

**The Original Gin Sling**

at

**Emilio Gonzalez, Jr.**

8119 Beverly Blvd.

Free Delivery

WYoming 5747



**At Your Service**

**EVERY DOMESTIC NEED**

**MRS. PATTEN'S EMPLOYMENT AGENCY**

MARY R. PAINE, Mgr.

441 NORTH BEVERLY DRIVE  
CRestview 6196 Beverly Hills

**A. T. Capra**

Italian and French Imported Groceries

and

**CHOICE WINES**

Everything for French and Italian Dinners

Free Delivery

Phone GR. 6449

5462 Santa Monica Blvd.  
½ Block East of Western

HEmpstead 4300

**Stanley Rose BOOK SHOP**

6661 ½ Hollywood Boulevard  
Hollywood

**KELLY & PATTERSON**

Commercial Printers

**HE. 1696**

Guaranty Building  
6331 Hollywood Boulevard

**Unterberger, Sally—Universal**

"The Light Within" O\*.

**Veiller, Anthony—R.K.O.**

"One to Two" A, C, D.

**Viertel, Salka—M.G.M.**

Untitled O.

**Watson, Robert—Columbia**

"Gun Smoke" A\*, C\*, D\*.

**Wead, F. W.—Warner Bros.**

"China Clipper" O, A, C, D.

**Wilson, Carey—M.G.M.**

"Countess Walewska" A\*, C\*, D\*.

**Yost, Dorothy—R.K.O.**

"Miss" A, C.

### Articles, Books, Plays, Stories

**Beranger, Clara—"The Most Melancholy Man in Pictures"** (Article—Fiction) Liberty Magazine.

**"Women Behind the Scenes"** (Article—Fiction) Liberty Magazine.

**Goodrich, John F.—"Honesty 'N Everything"** (Story—Fiction) Street Smith.

**Hanemann, H. W.—"Button, Button, Who Hit the Button"** (Article—Non-Fiction) Westways.

**Kandel, Aben—"City for Conquest"** (Novel) Covici-Friede and Athenaeum Publishing Company.

**Lavery, Emmet—"First Legion"** (Play—Fiction) Dr. George Marton, Vienna and Dr. Otto Ludwig Preminger, London.

**McCoy, Horace—"The Madman Beats a Drum"** (Novel—Fiction) Simon and Schuster.

**"The Sea Serpent"** (Short Story—Fiction) Esquire.

**Morgan, Ainsworth—"Feelings"** (Story—Fiction) Hollywood Reporter (Writers' Number).

**Orr, Gertrude—"Hold That Tiger"** (Serial—Fiction) Blue Book.

**Watson, Robert—Feature Articles** (Non-Fiction) Sunday Post - Glasgow Bulletin.

### Valuation Placed on Screen Credit

BECAUSE he failed to receive screen credit on an original story, the writer of "Cruise to Nowhere", on which Paramount's "We're Not Dressing" was based, was awarded damages of \$7,500 in Federal Court, February 5, 1936. Thus, in effect, the value of screen credit on an original story is placed at \$7,500.

However, the verdict in this case was rendered in breach of contract. Walton Hall Smith, the plaintiff, sold Paramount Productions his original story for \$2,500 and a clause in the contract which read, "The purchaser agrees to announce on the film of the motion picture photoplays that may be made pursuant hereto that such motion picture photoplays are based upon or adapted from a story written by the author or words to that effect."

Smith proved in the five day trial that "We're Not Dressing" was based on his story, "Cruise to Nowhere", and that he was not announced on the screen as the original author. Because of the publicity he thus lost, and because the defendant had violated a material consideration of the contract, Smith claimed \$50,000 damages. The jury returned a verdict of \$7,500.



Go Native at

**THE MASK**

CHINESE DISHES

Dinner and Luncheon Parties

by Arrangement

Native Foods in Native Settings

6060 Hollywood Blvd.

Hollywood

Phone HE. 1021

"INDIVIDUAL SERVICE"

**Grimlund**

**Hand Laundry**

**WE DO NOT MARK ANYTHING**

a place where you send your better silks, laces, luncheon and banquet cloths. . . .

No Delivery Service

8966 Sunset Blvd.

OXford 6397

There Is No Substitute For Flowers

**Parisian Florist**

"BENNIE"

DELIVERY ANY TIME ANYWHERE

7528 SUNSET BOULEVARD

Telephone HO 1603

F. T. D. SERVICE ALL OVER THE WORLD

**di'ane** of beverly hills  
creates

**clothes** of distinction

- drapes hats on the head
- cleans, reblocks, restyles your old hat
- alterations and remodeling

9480 dayton way telephone CR 9033

**Photos Reproduced for . . . Fan Mail and Publicity**

**Film Fan Foto Company**

8624 Sunset Blvd.

E. F. Tevis

Tel. OXford 2411



# TYPEWRITERS

**SOLD \* RENTED \* REPAIRED**

**AUTHORIZED DEALERS  
ALL MAKES  
PORTABLE TYPEWRITERS**

**Office Appliance Co.**

6266 Hollywood Blvd.

**WM. A. HARNDEN**

**GRanite 2171**



**HUNGARIAN  
BRANDIES &  
LIQUEURS**

**LIQUOR STORE**

1680 NORTH SYCAMORE  
Opp. Gotham Parking Station  
Telephone HOLLYWOOD 1438

*Complete line of imported liquors  
and cordials*

Hempstead 9422

**Earl Starr**



**Jeweler**

Featuring . . . **1654 No. Vine Street**  
Distinctive Jewelry Across from  
Broadway Hollywood  
LUCIEN LE LONG PERFUMES

**Griffis  
Sporting Goods**

The Finest in Tennis  
and Badminton.

Restringing a Specialty



**OXford 7209**  
366 N. Beverly Dr.  
Beverly Hills

"A Little Leak Makes A Large Water Bill"

Water  
Softeners



Water  
Heaters

**PLUMBERS  
REPAIRS AND REMODELING**

361 N. Beverly Dr. 3916 West 6th St.  
Beverly Hills Los Angeles  
OXFORD 1201 EXPOSITION 1181

**NIGHT SERVICE**  
OXFORD 1201

## Index to Advertisers

A. N. Abell, Auctioneer.....	26
The Ambassador Coconut Grove.....	22
Antinino Ajello, Candle Maker.....	22
Akins & Co., Fine Wines and Spirits.....	24
All-American Bus Company.....	16
Archer's Studio, Photographs.....	28
Beverly-Wilshire Travel Service.....	19
Biltmore Hotel.....	16
Paul Bobst, Plymouth Dealer.....	15
Dr. E. Breitung, Dog and Cat Hospital.....	22
Charles E. Cleeton, Insurance.....	17
Cabin Crafts Guild, Linens.....	21
A. T. Capra, Imported Groceries.....	27
The Carl Curtis School.....	28
Collier-Weber-Todd, Inc., Agency.....	21
Colonial Shcps.....	24
Crawford's Music Store.....	22
Diane of Beverly Hills, Clothes.....	27
J. D. Eames, Artists' Supplies.....	28
Edington, Vincent, Inc., Agency.....	4
Mike Elwood, Liquors.....	20
Max Factor Make-Up Studios.....	Back Cover
Film Fan Foto Co.....	27
George Frank and Scott R. Dunlap, Agency.....	18
H. L. Geary, Gifts.....	25
Emilio Gonzales, Jr., Liquors.....	27
Gordon's Liquor Store.....	18
Gotham Liquor Store.....	28
Griffis Sporting Goods.....	28
Grimlund Hand Laundry.....	27
Hansel-Gretel School.....	28
Hansen Music Company, Hansen Record Shop.....	Inside Front Cover
Dr. B. D. Hirsh, Optometrist.....	19
A. A. Hokom, Inc., Plumbers.....	28
Hollywood Brass Rail Cafe.....	21
Hollywood Roosevelt Cinegrill.....	18
Howard Automobile Co., Buick.....	19
Italian Products Co., Imported and Domestic Groceries.....	26
D. H. B. Jervis, Homeopathic Veterinarian.....	26
Jones Health Food Store.....	20
Kelly Music Company.....	25
Kelly-Patterson Co., Printers.....	27
Benjamin Leven, Insurance.....	25
Lucey's Italian Restaurant.....	19
Lyons, McCormick and Lyons, Agency.....	4
Macy Jewelry Co.....	26
The Mask.....	27
Marshutz, Optometrists.....	21
Mayfair Riding and Sports Shop.....	24
Office Appliance Co.....	28
O'Donnell's Sunset Mortuary, Ltd.....	26
Olson and Johnson Health Center.....	23
J. P. Palm, Tailor.....	25
Parisian Florists.....	27
Mrs. Patten's Employment Agency.....	27
Pesterre's, Importers, Tailors.....	20
Pierce-Arrow Sales and Service.....	23
Stanley Rose, Books.....	27
Rubini of Hollywood.....	24
C. Sabbetella, Hand Made Shoes and Boots.....	15
Sardi's Restaurant.....	17
Kohl Smith, Interiors.....	24
Earl Starr, Jeweler.....	28
H. N. Swanson, Agency.....	Inside Back Cover
Christine Terp Confections.....	28
Davd H. Thompson, Agency.....	17
Karl M. Wagner, Rare Plants.....	28
Weil's Fashion Salon.....	17
Mrs. Weiss Hungarian Csarda.....	23
Wildman and Company, Inc., Liquors.....	15
Wilshire Interior Studio.....	23
Guy E. Wolfe, Master Watchmaker.....	28
Zanzibar Cafe.....	27

**Guy E. Wolfe**  
**Master Watchmaker**

9540 Santa Monica Blvd.  
Beverly Hills

**The Carl Curtis School**

Unique private day school for Boys and Girls  
Kindergarten through 9th grade  
Select enrollment.

**DRAMATICS, DANCING, SWIMMING,  
GYMNASTICS INCLUDED IN TUITION**

After school classes in Physical Education  
for children attending other schools.

8008 Beverly Blvd.

WYoming 2111

**Hansel-Gretel School**

**Day and Boarding . . . For Children  
2 to 8 . . . Under Constant Supervision**

- Located in the 17-acre Boulderhurst estate at 315 East Mountain Avenue, Glendale.
- Swimming pool. Tennis courts. Playgrounds . . . Shetland ponies. Dancing and Dramatics.

Altitude 1200 feet.

**MRS. IRMA S. FORD, Mgr. Dir.**

Phone Douglas 5999

Portraits  
by

**ARCHER STUDIOS**

6633 Sunset Blvd.  
GLadstone 2164

**Mind & Body Conditioning**

(Psychology) (Physiotherapy)

in

**Exclusive Private Home**

By Appt. only

BLANCHARD 72869

**J. D. Eames**

370 NO. BEVERLY DRIVE  
BEVERLY HILLS, CALIFORNIA

**PICTURE FRAMING  
ARTIST MATERIAL**

Located with  
Phone CR. 6584 General Paint Co.

**Karl M. Wagner**

**RARE PLANTS**

- for house, patio and garden -

*Easter is coming—and you'll enjoy  
a visit to our beautiful garden shop.*

8300 Santa Monica Blvd. GRanite 6646

**CHRISTINE TERP  
ROYAL CONFECTIONS**

The Best You Ever Tasted

Genuine Marzipan - Rum Trueffel

Phone OXFord 5610

9755 Wilshire Blvd. Beverly Hills, Calif.



SOME writers are tall, some short. Some eat raw meat, others go in for nuts and berries. A few writers won't have a telephone in the house, won't read popular magazines, won't exercise, won't drive automobiles . . . And so forth.

What we're trying to say is that no two writers can be treated alike. Our aim is to give each an individual, highly personal service. All we have to sell is writers and their writings—not only for the screen, but for the stage, book and magazine markets everywhere.

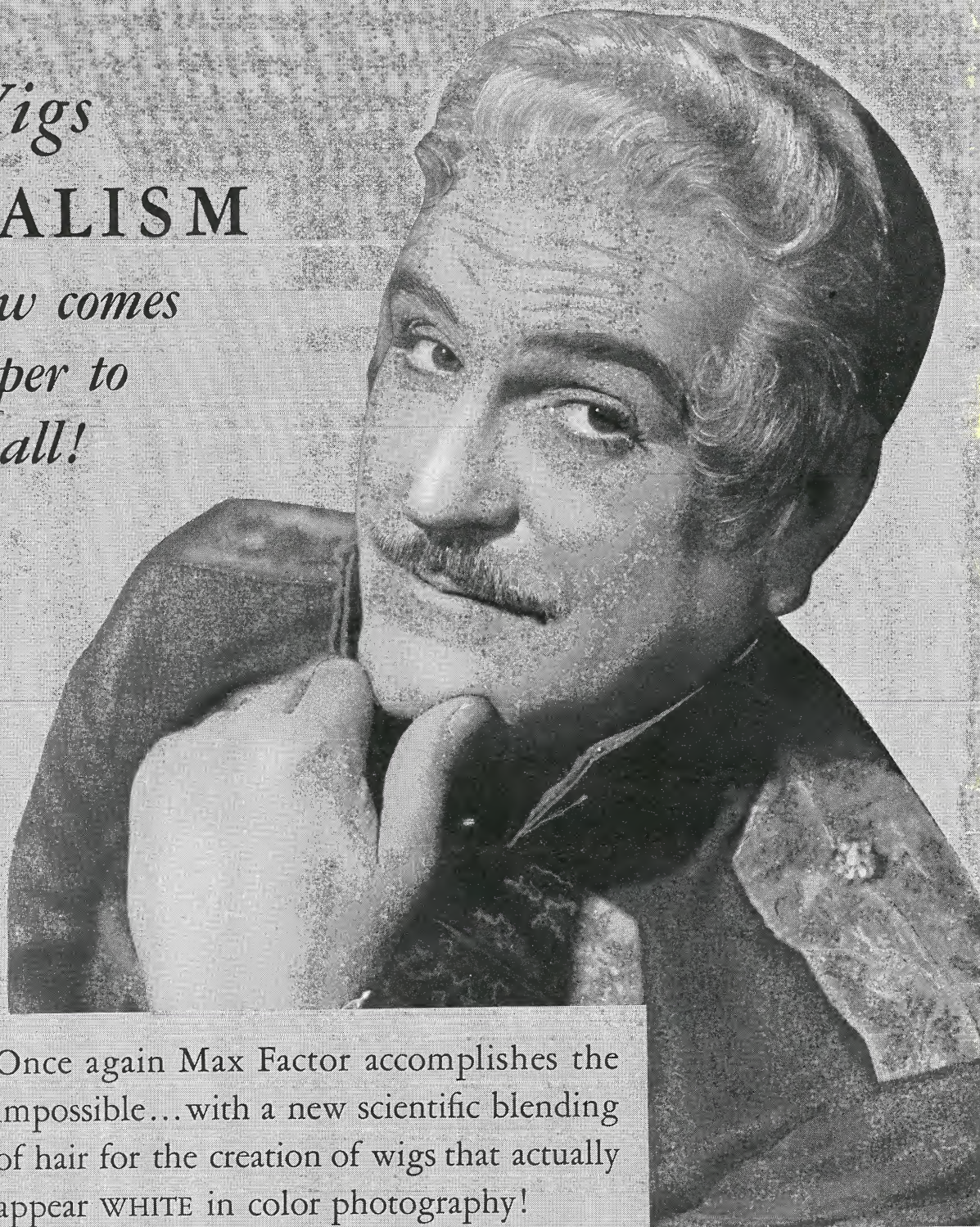
H. N. SWANSON, Inc.

9018 SUNSET BLVD., WEST HOLLYWOOD—OXford 1176



*In Wigs*  
**IT'S REALISM**

*...and now comes  
the Topper to  
them all!*



Once again Max Factor accomplishes the impossible...with a new scientific blending of hair for the creation of wigs that actually appear WHITE in color photography!

— Introduced for the first time by Frank Morgan in Pioneer Pictures' new full-color Technicolor musical romance, "DANCING PIRATE."



*"America's Finest Make-up and Hair Service"*

**MAX FACTOR MAKE-UP STUDIO**

1666 North Highland ★ Hollywood 3922



Scanned from the  
Screen Writers Guild Records  
Shawclison-Webb Library and Archive  
Writers Guild Foundation  
[WGFoundation.org](http://WGFoundation.org)



Coordinated by the  
Media History Digital Library  
[MediaHistoryProject.org](http://MediaHistoryProject.org)